



KING EDWARD
MUSIC READER



Jack Pennington.
Medicine Hat Alta.

Jack Pennington
Medicine Hat.

Alberta

THE KING EDWARD MUSIC READERS

SECOND READER

BY

LAURENCE H. J. MINCHIN

FORMERLY SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, WINNIPEG

AUTHORIZED FOR USE IN THE PUBLIC SCHOOLS OF MANITOBA,
SASKATCHEWAN AND BRITISH COLUMBIA

TORONTO

THE MACMILLAN CO. OF CANADA, LTD.

1913

COPYRIGHT, 1905

BY

MORANG & Co., LIMITED

COPYRIGHT IN GREAT BRITAIN

PREFACE

THE Second Reader contains the work for the fifth and sixth years at school, that is, for pupils of from ten to thirteen years of age. The work for the first four years is covered by the Chart and the First Reader, and carries the pupils up to the point of singing in two parts in any of the first nine major keys; no chromatic tones or divided beats, however, are used.

In Part I of the Second Reader the following new ideas are introduced: the divided beat (in halves only); the chromatic scale; some of the more common marks of expression; and two new keys.

Probably the greatest difficulty in reading music is found with regard to the question of rhythm, and especially where divided or fractional beats are concerned. This part of the work has accordingly been most carefully and gradually introduced in this Reader, and, it is hoped, with somewhat more success than is generally attained in this direction. Too much stress cannot be laid on this matter of rhythm.

As already pointed out, only the halved beat is dealt with in the fifth year work. The chromatic scale is illustrated by a self-explanatory diagram, and the exercises and songs in connection will be found to be most carefully arranged.

In Part II, the work on divided beats is completed, and two other problems in rhythm — triplets and nine-part time — are exemplified. Three-part music is introduced in the latter portion of the book.

At the end of the Reader will be found a very ample glossary of musical signs and expressions: a scheme showing how the signatures for different keys are obtained; a modulator; and a diagram of the cycle of keys. As in the First Reader some patriotic songs with an instrumental accompaniment are given in an appendix.

The author is especially indebted to J. B. Cramer & Co., Limited, for permission to use both the words and the music of "The Skye Boat Song." The tune was first published in "The Songs of the North" (Cramer, London, England), and the words written by Mr. Harold Boulton. Permission to use the melody to a paraphrase of the words written by the late Robert Louis Stevenson was given in one instance, but the original melody, and the only authentic copyright edition is to be obtained (price 2/net) through any music seller as published by Cramer & Co., Ltd., 126, Oxford Street, London, England.

SECOND READER—PART I

DIVIDED BEAT

A BEAT DIVIDED INTO TWO EQUAL PARTS

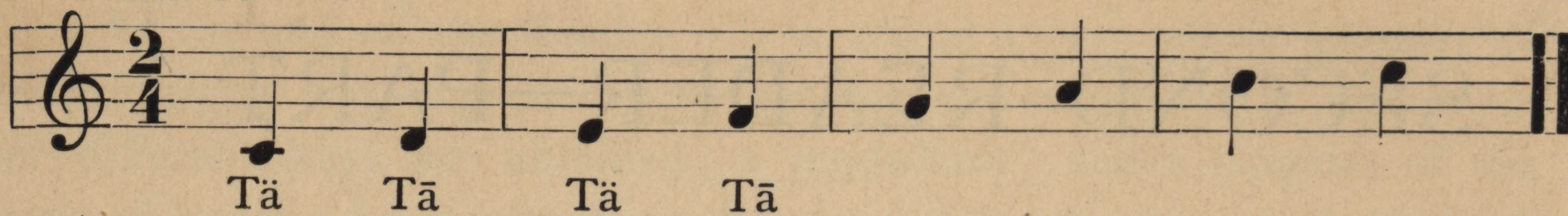
Two-Part Time

2/4

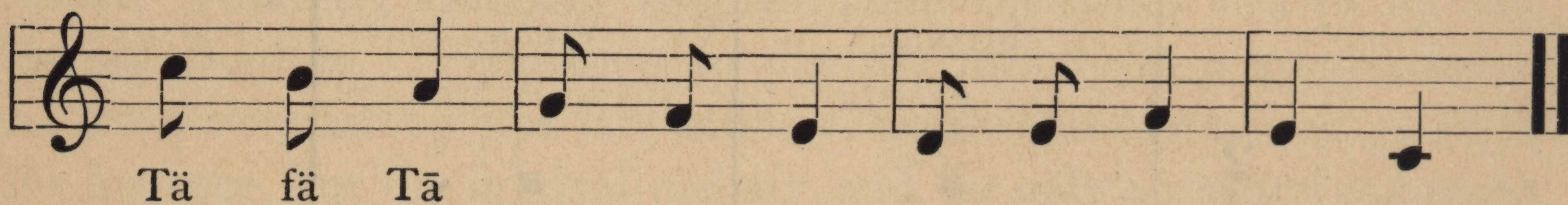
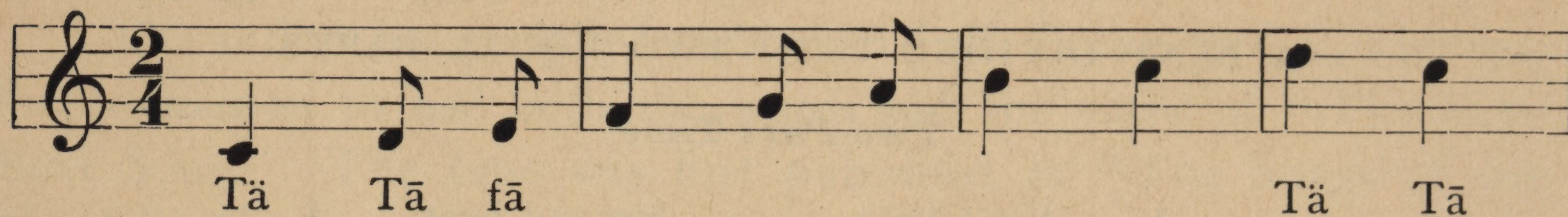
First beat. Strong.	Second beat. Weak.
ä Tä	ā Tā
Tä fä	Tā
Tä	Tā fā
Tä fä	Tā fā

2/8	♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪ ♪
2/4	♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪ ♪
2/2	♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪ ♪
	Tä Tā	Tä fä Tā	Tä Tā fā	Tä fä Tā fā

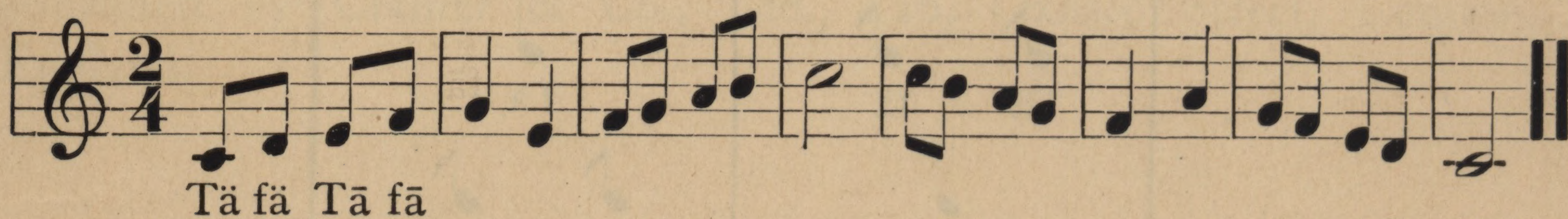
Ex. 1.



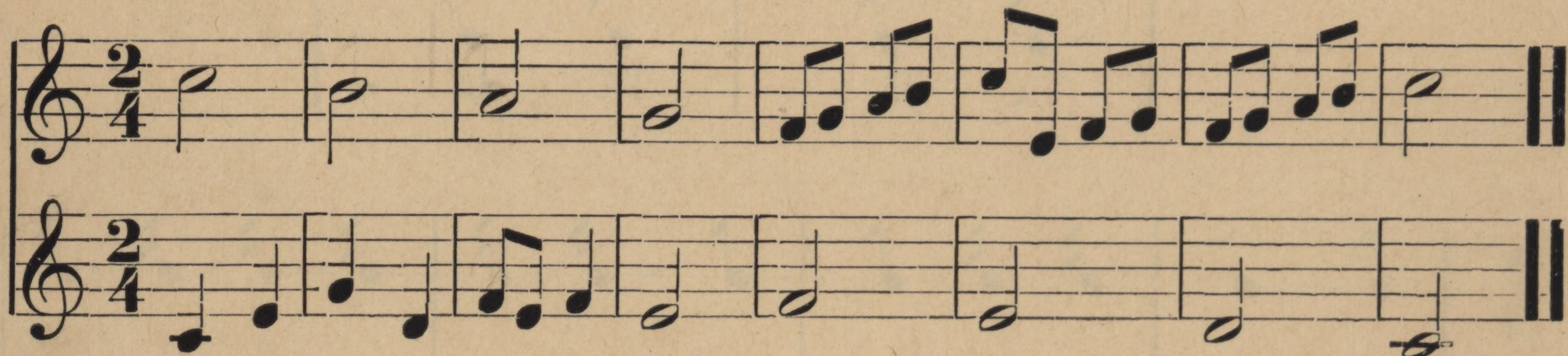
Ex. 2.



Ex. 3.

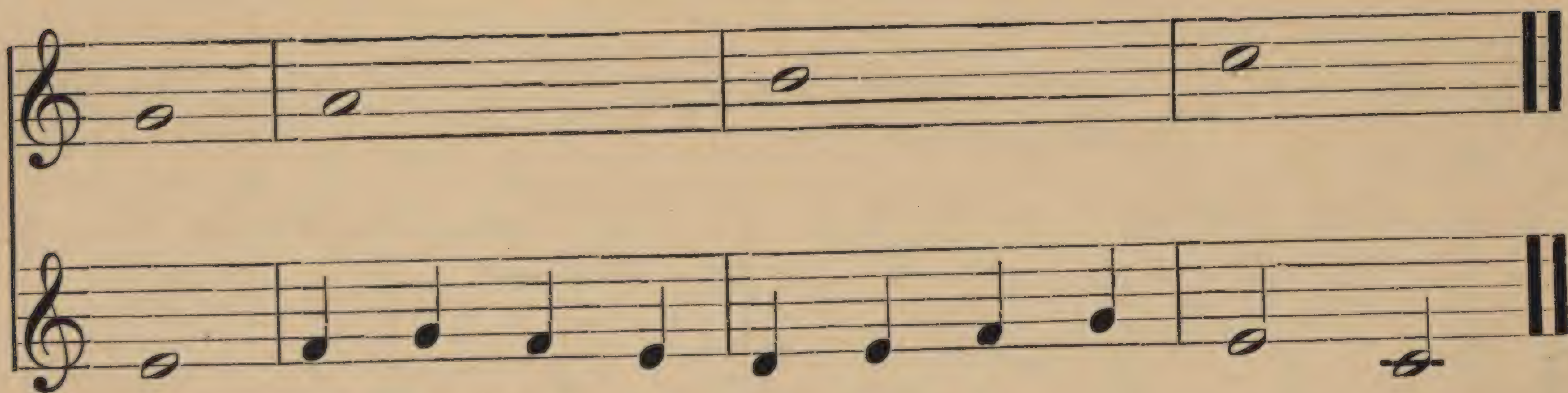


Ex. 4.



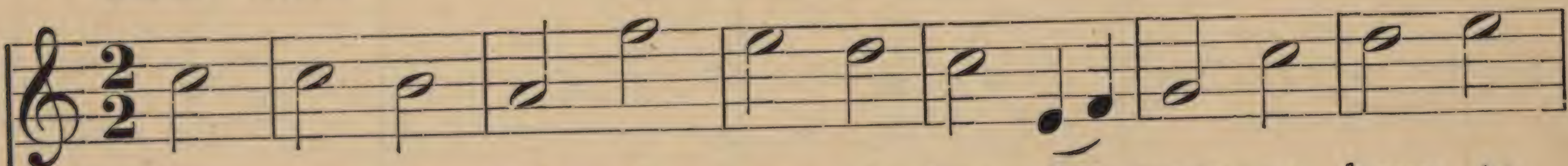
Ex. 5.



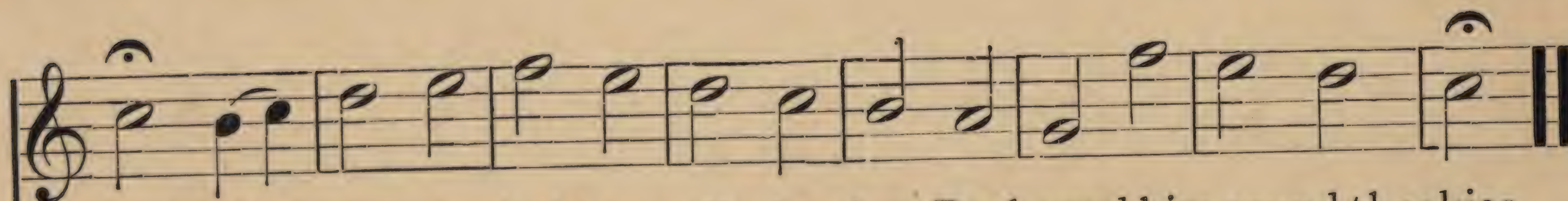
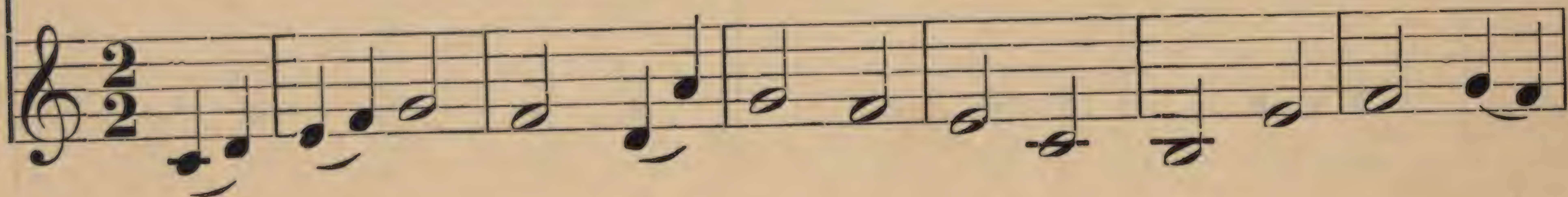


A LESSON FROM THE SUN

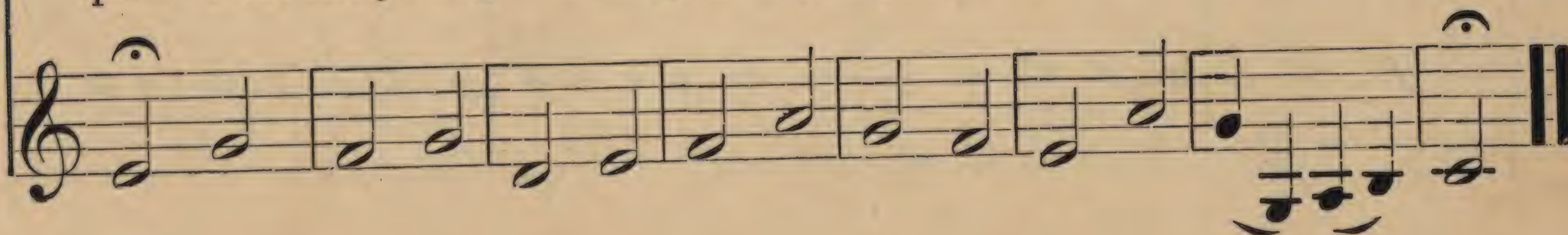
ISAAC WATTS



1. My God who makes the sun to know His prop-er hour to
2. When from the cham-ber of the East His morn-ing race be-
3. So, like the sun, would I ful-fill The busi-ness of the
4. Give me, O Lord, Thy ear-ly grace, Nor let my soul com-

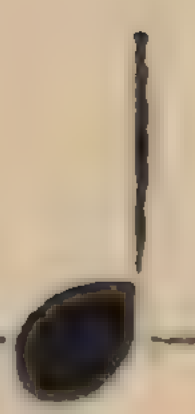
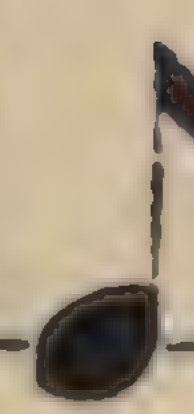


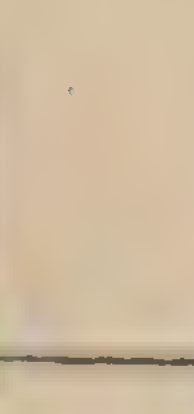
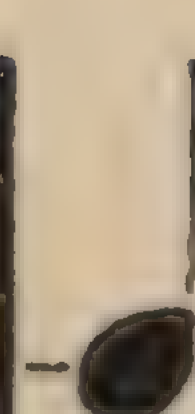
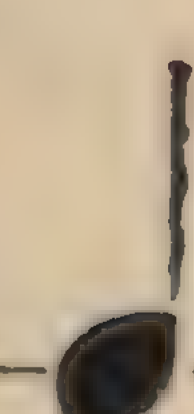
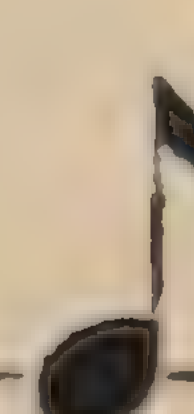














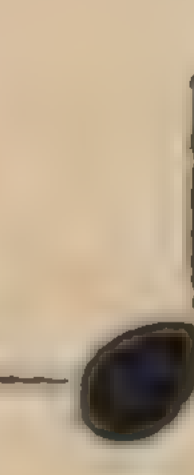



rise; And to give light to all be-low, Doth send him round the skies.
gins, He nev-er tires, nor stops to rest, But round the world he shines.
day; Be-gin my work be-times, and still March on my heavenly way.
plain That the young morning of my days Has all been spent in vain.



Four-Part Time

	First beat. Strong.	Second beat. Weak.	Third beat. Medium	Fourth beat. Weak.
4 4	ä	ā	o	ě
				
	Tä	Tā	To	Tě
	 			
	Tä fä	Tā	To	Tě
	 	 		
	Tä fä	Tā fā	To	Tě
 		 		
Tä fä	Tā	To fo	Tě	
	 	 		
Tä	Tā fā	To fo	Tě	
 	 	 	 	
Tä fä	Tā fā	To fo	Tě fě	

4 4	   	   	    	     
4 2	   	   	   	     
	Tä Tā To Tě	Tä fā Tā To Tě	Tä Tā To fo Te fe	Tä fā Tā fā To fo Tě fě

Ex. 6.

Musical notation for Exercise 6, a single staff in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics 'Tä Tā To Tě' are written below the first four notes.

Ex. 7.

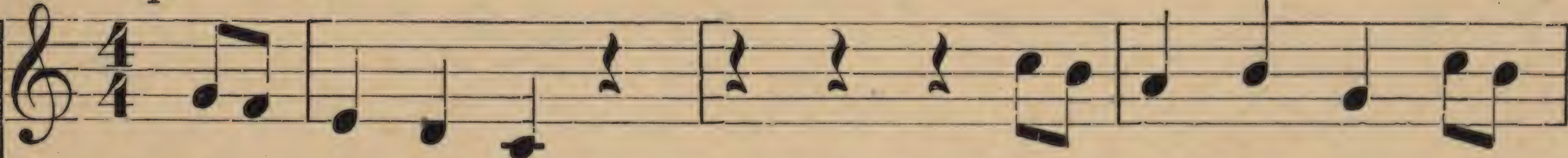
Musical notation for Exercise 7, a single staff in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics 'Tä fā Tā fā To Tě Tä Tā To fo Tě Tä fā Tā fā To fo Tě fě' are written below the notes.

Ex. 8.

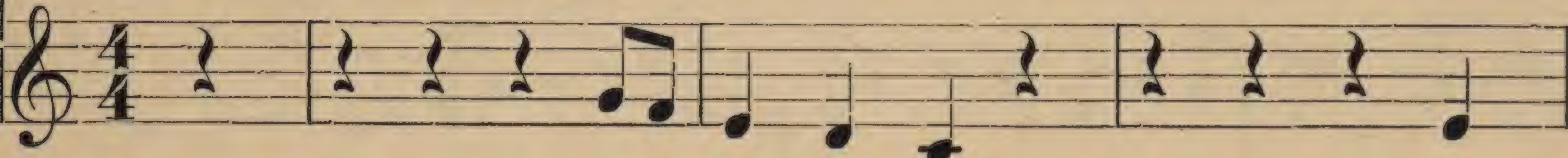
Musical notation for Exercise 8, consisting of two systems of two staves each, in common time. The first system has a melody on the top staff (C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4) and a bass line on the bottom staff (C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3). The second system has a melody on the top staff (C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4) and a bass line on the bottom staff (C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3).

AN ANIMAL STORY

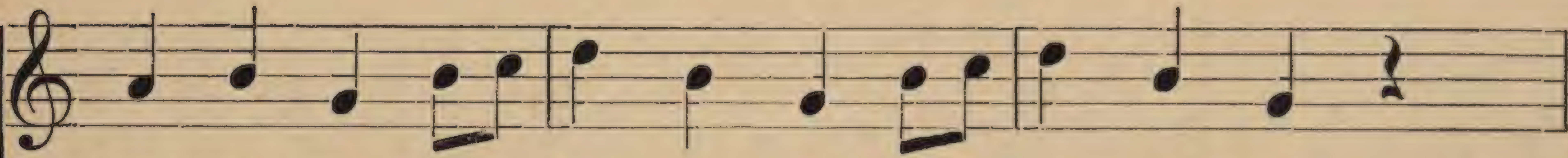
p



A cat and dog, met on the step, The cat looked up, the

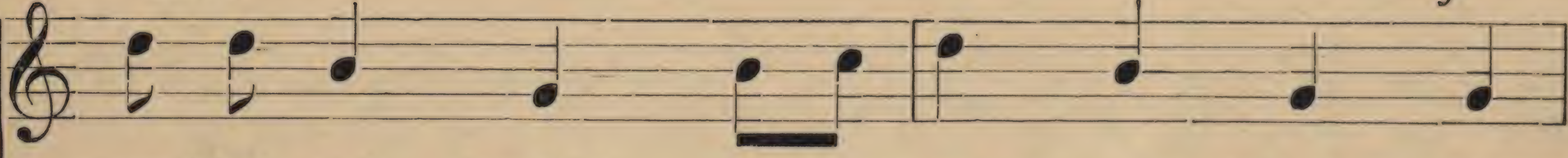


dog looked down, They looked a - way, and each of them

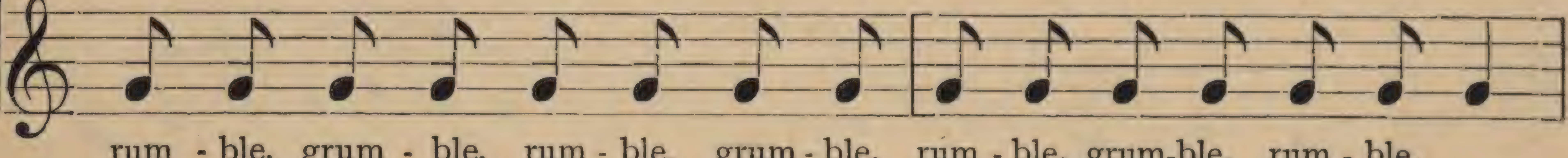


grum - ble,

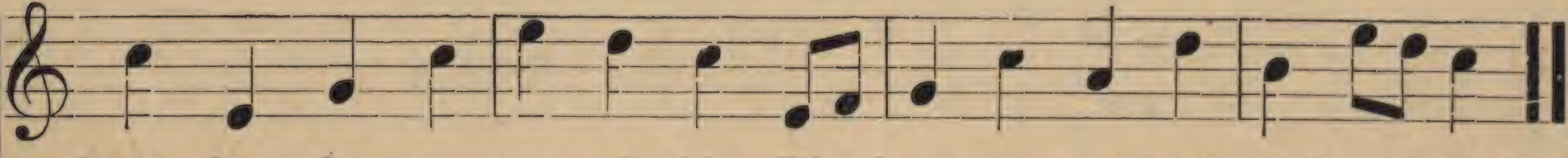
cres. *f*



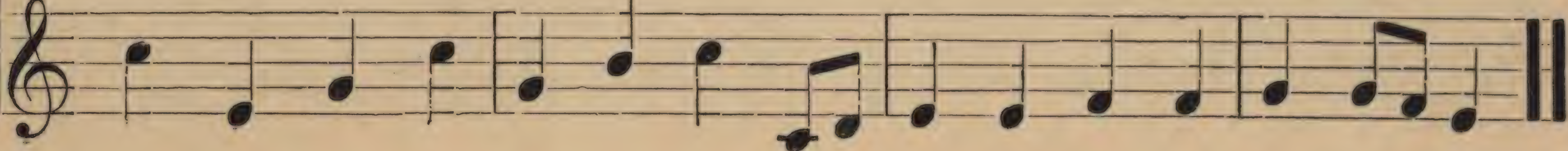
grum-bled and growled and growled and talked, The



rum - ble, grum - ble, rum - ble, grum - ble, rum - ble, grum-ble, rum - ble,



front door then was opened wide, The broom swept both of them outside.



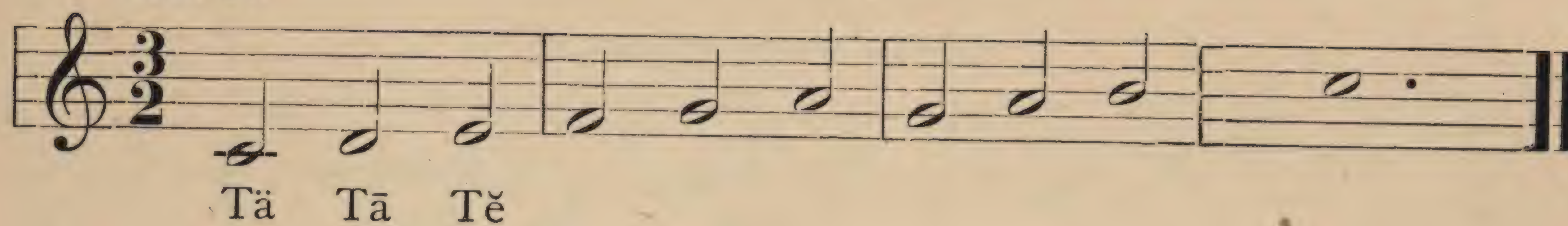
Three-Part Time

3/4

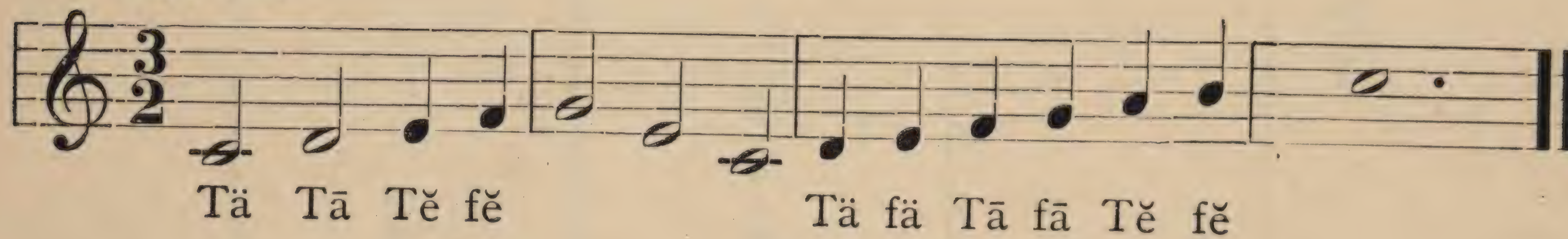
First beat. Strong.	Second beat. Weak.	Third beat. Weak.
ä Tä	ā Tā	ě Tě
Tä fä	Tā	Tě
Tä	Tā fā	Tě fě
Tä	Tā	Tě fě
Tä fä	Tā fā	Tě fě

3/8				
3/4				
3/2				
	Tä Tā Tě	Tä fā Tā Tě	Tä Tā Tě fě	Tä fā Tā fā Tě fě

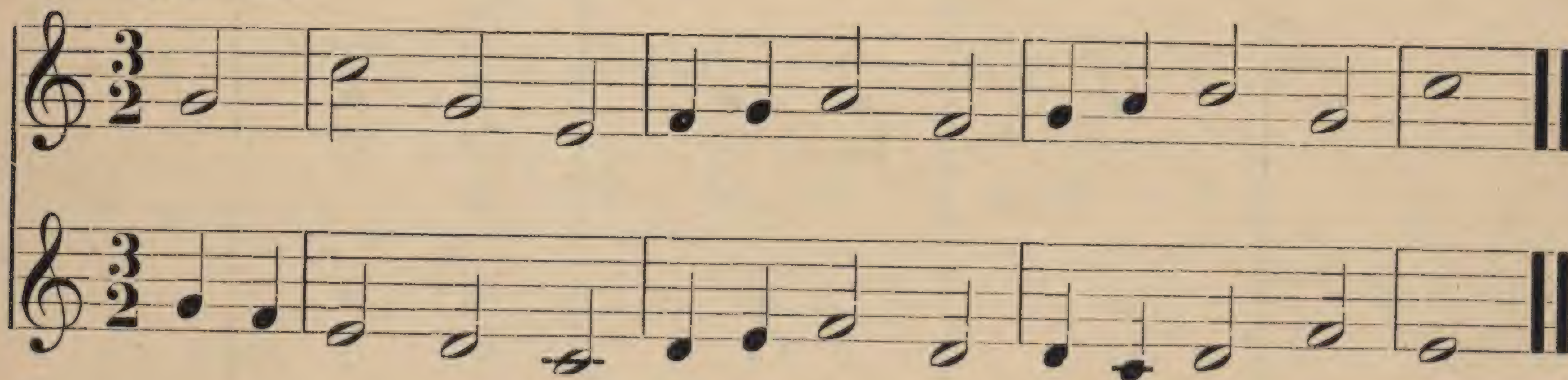
Ex. 9.



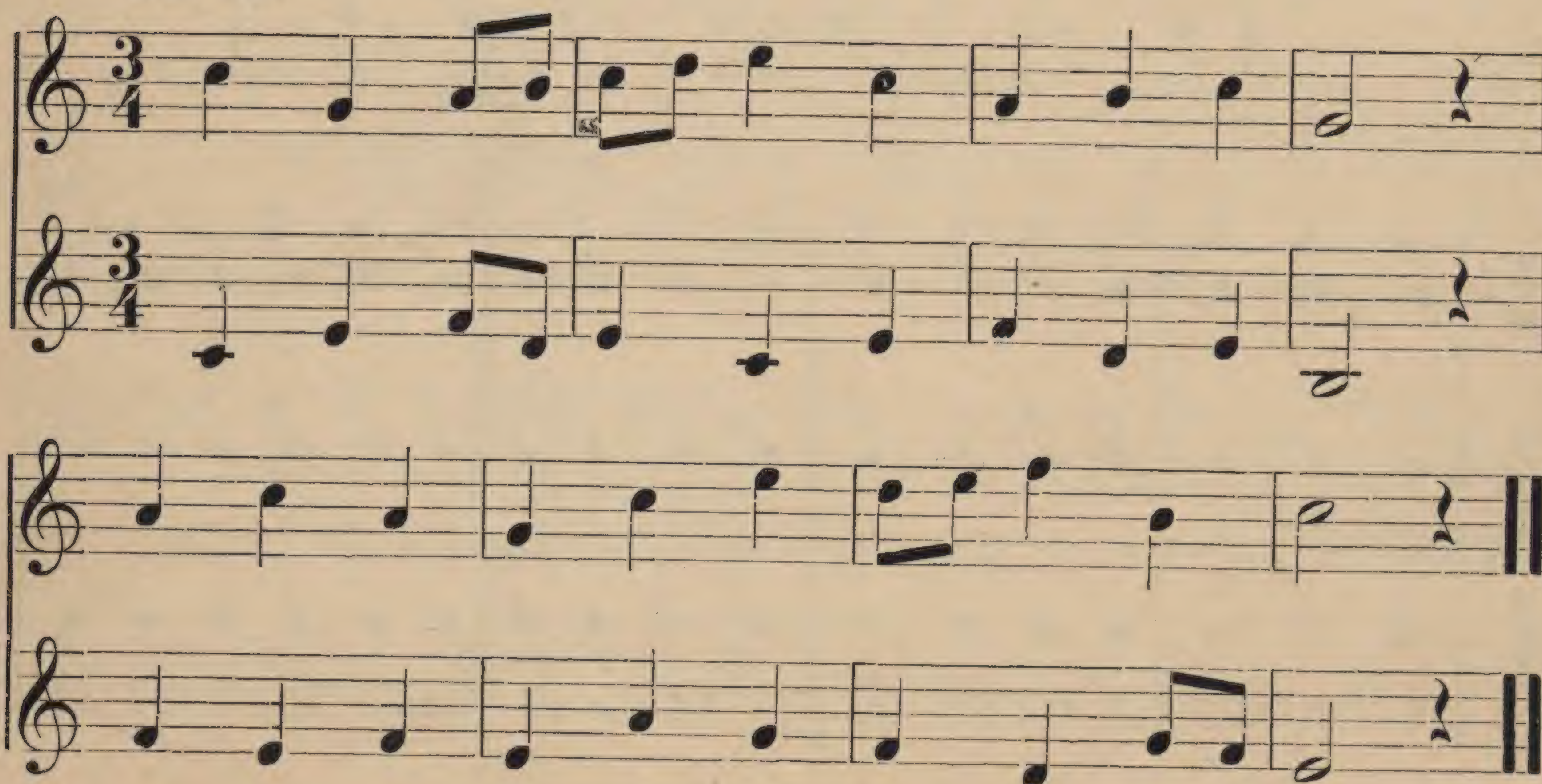
Ex. 10.



Ex. 11.

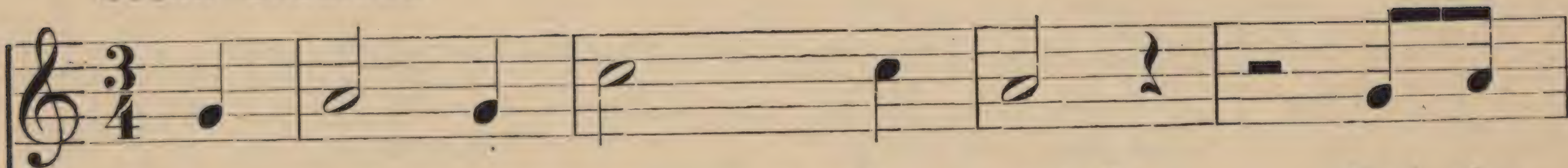


Ex. 12.

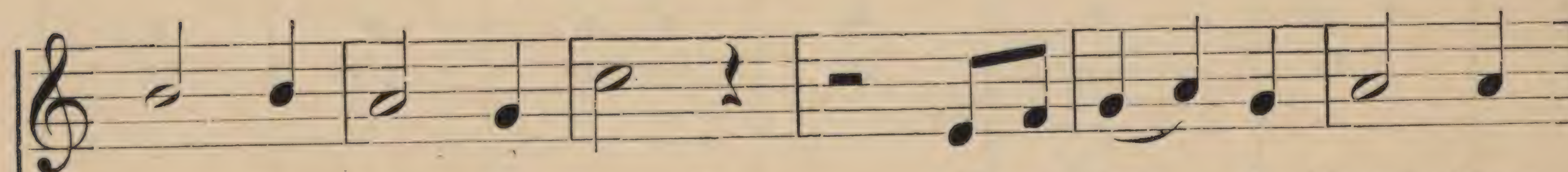


WHAT THE FLOWERS SAY

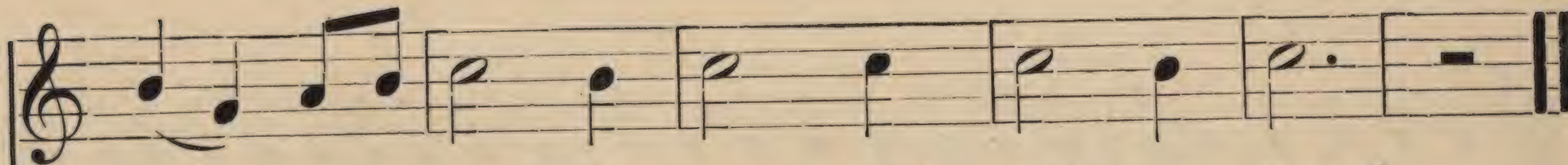
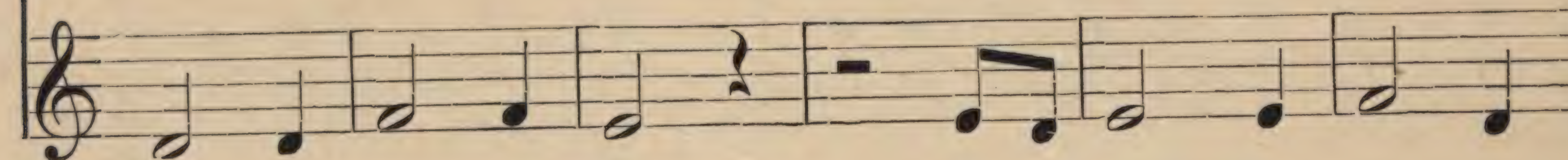
SUSAN COOLIDGE



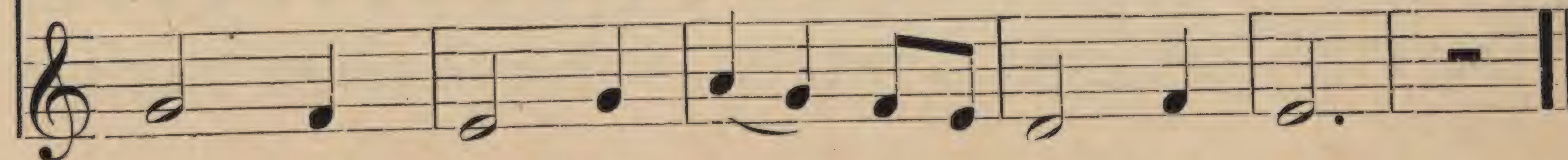
1. The red rose says, "Be sweet;" And the
2. The vio - let whis - pers, "Give, Nor
3. And so each gra - cious flower Has



li - ly bids, "Be pure;" The har - dy, brave chrys -
grudge nor count the cost;" The wood-bine, "Keep on
each a sev - 'ral word, Which, read to - geth - er,



an - the - mum, "Be pa - tient and en - dure."
blos - som - ing In spite of chill and frost."
mak - eth up The mes - sage of the Lord.



Six-Part Time

6/4

First beat.	Second beat.	Third beat.	Fourth beat.	Fifth beat.	Sixth beat.
Strong.	Weak.	Weak.	Medium.	Weak.	Weak.
ä Tä	ā Tā	ě Tě	o To	ā Tā	ě Tě
Tä fä	Tā	Tě	To	Tā	Tě
Tä fä	Tā	Tě	To fo	Tā	Tě
Tä	Tā fā	Tě	To	Tā fā	Tě
Tä	Tā fā	Tě fě	To	Tā fā	Tě fě

6/4

6/8

Tä Tā Tě To Tā Tě Tā fā Tā Tě To fo Tā Tě Tā Tā fā Tě fě To Tā fā Tě fě

Ex. 13.

Tä Tā Tě To Tā Tě Tä fā Tā Tě To fo Tā Tě

Tä Tā fā Tě fě To Tā fā Tě fě

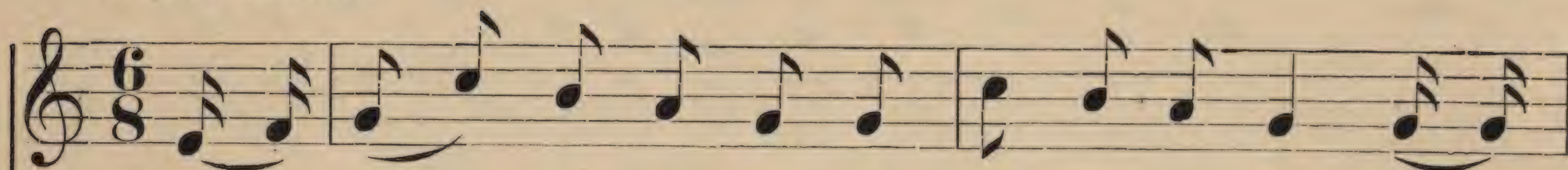
Tä fā Tā fā Tě fě To

Ex. 14.

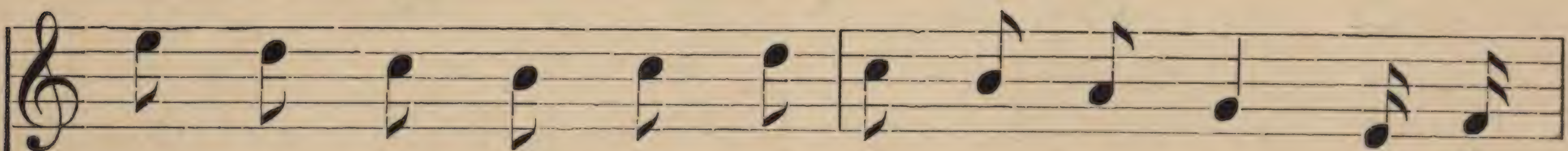
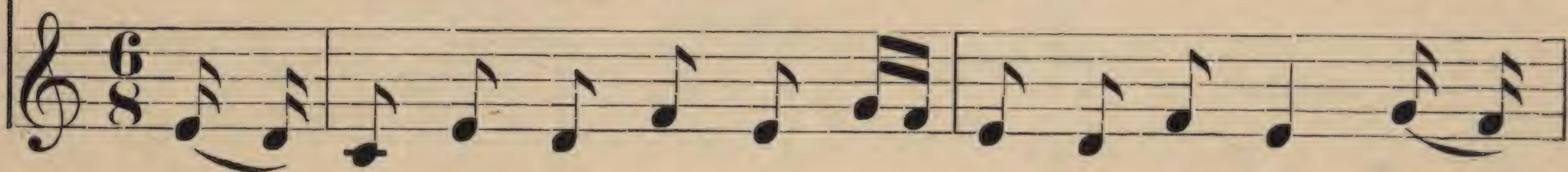
Ex. 14. Musical notation for Exercise 14, consisting of four staves in 6/4 time. The first two staves are connected by a brace on the left. The third and fourth staves are also connected by a brace on the left. The notation includes various note values and rests, ending with double bar lines on the third and fourth staves.

BENDEMEER'S STREAM

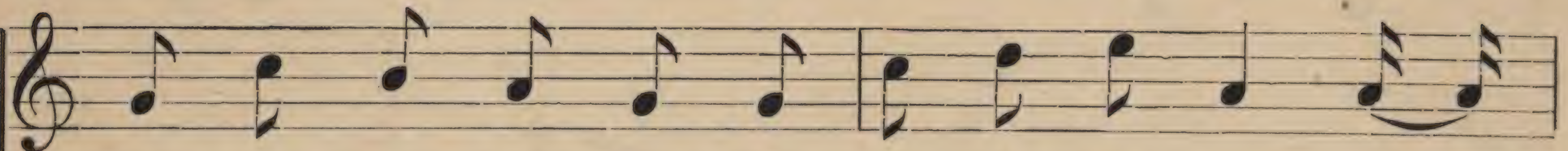
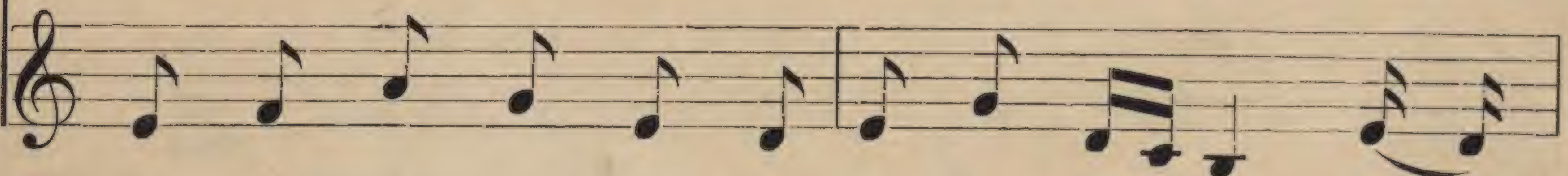
THOS. MOORE



1. There's a bower of ro - ses by Ben-de-meer's stream And the
2. That bower and its ro - ses I nev - er for - get, But
3. No, the ro - ses soon with-ered that hung o'er the wave, But some
4. Thus mem - o - ry draws from de - light, e'er it dies, An

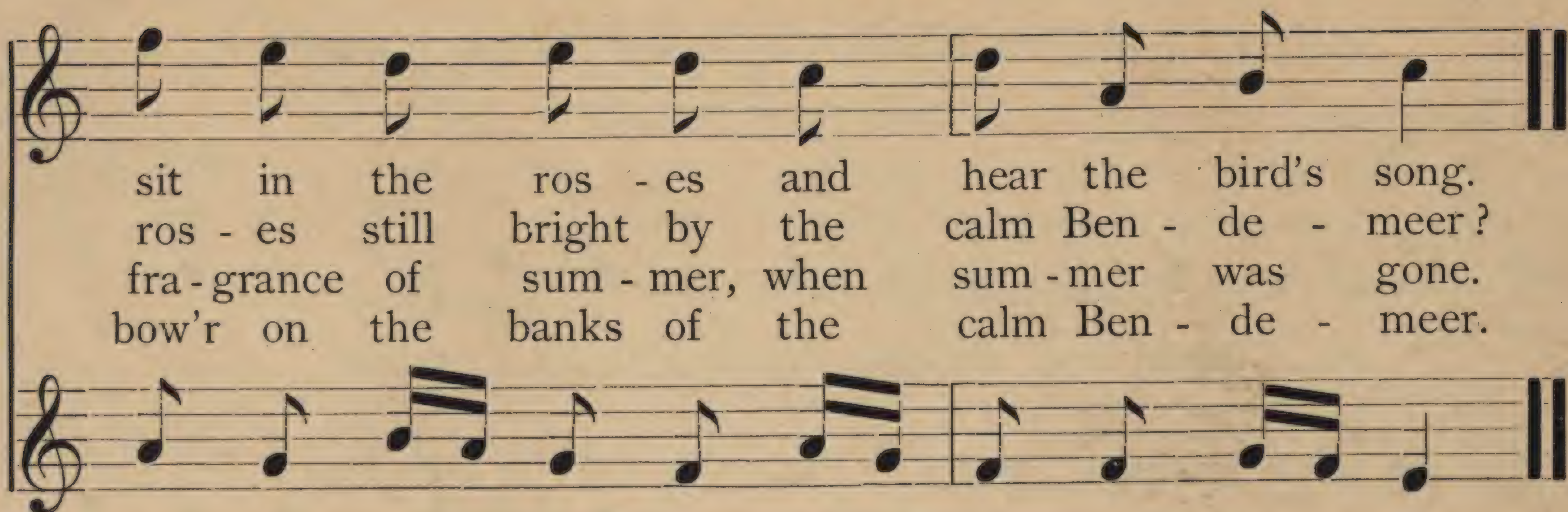


night - in - gale sings round it all the day long; In the
oft when a - lone in the bloom of the year, I . .
blos - soms were gath - ered, while fresh - ly they shone, And a
es - sence that breathes of it man - y a year; Thus



time of my child-hood 'twas like a sweet dream, To .
think—is the night - in - gale sing - ing there yet? Are the
dew was dis - tilled from their flow - ers that gave All the
bright to my soul, as 'twas then to my eyes, Is that

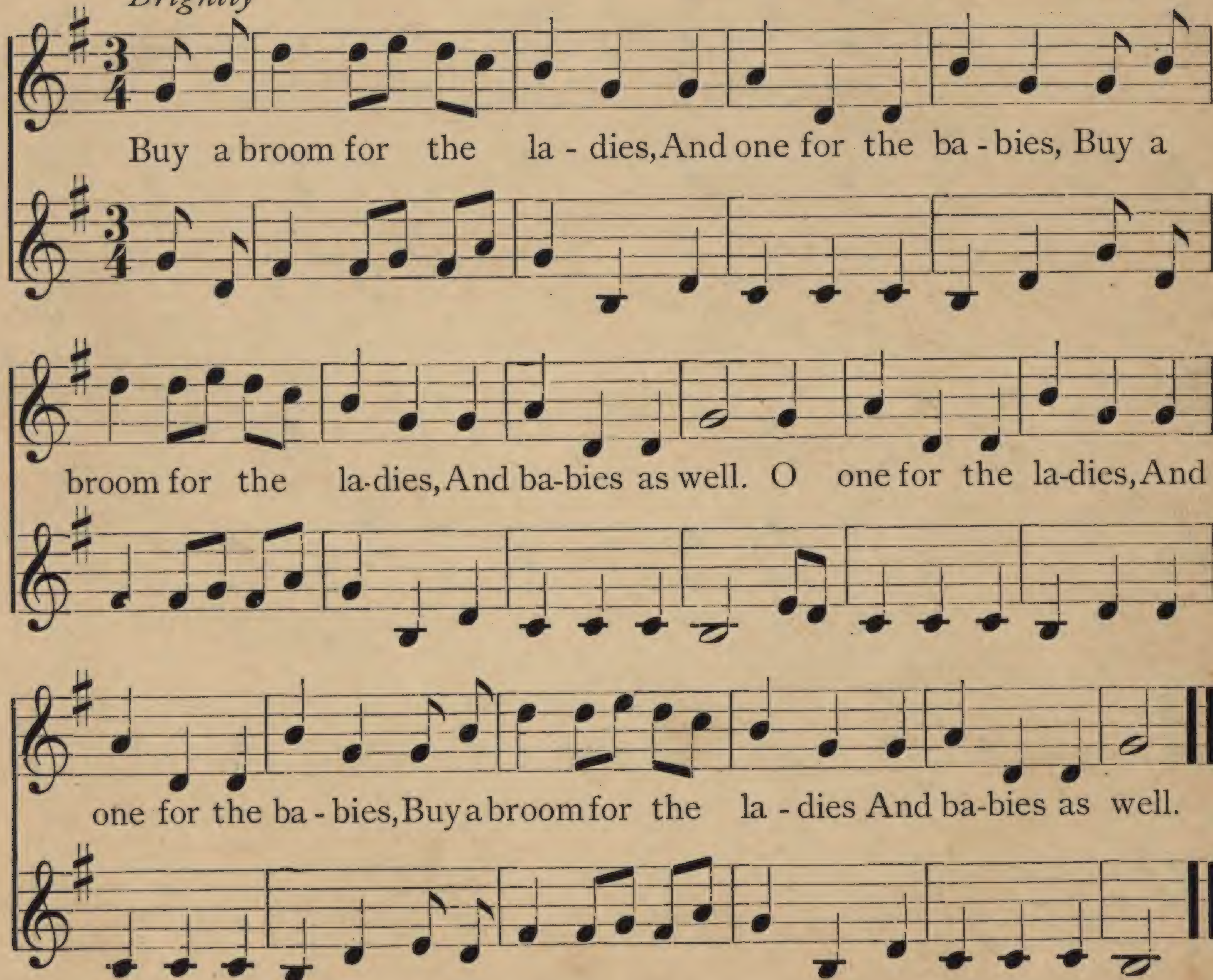




sit in the ros - es and hear the bird's song.
ros - es still bright by the calm Ben - de - meer?
fra - grance of sum - mer, when sum - mer was gone.
bow'r on the banks of the calm Ben - de - meer.

BUY A BROOM

Children's Song

Brightly

Buy a broom for the la - dies, And one for the ba - bies, Buy a
broom for the la - dies, And ba - bies as well. O one for the la - dies, And
one for the ba - bies, Buy a broom for the la - dies And ba - bies as well.

ARE YOU SLEEPING, BROTHER JAMES?

Two-Part Round

p *cres.* *f* French

Are you sleep-ing, are you sleep-ing, broth-er James, broth-er

Are you sleep-ing, are you

f

James? Morn-ing bells are ring-ing, Morn-ing bells are

sleep-ing, broth-er James, broth-er

FINE.

ring-ing, Ding, dong, ding, ding, dong, ding.

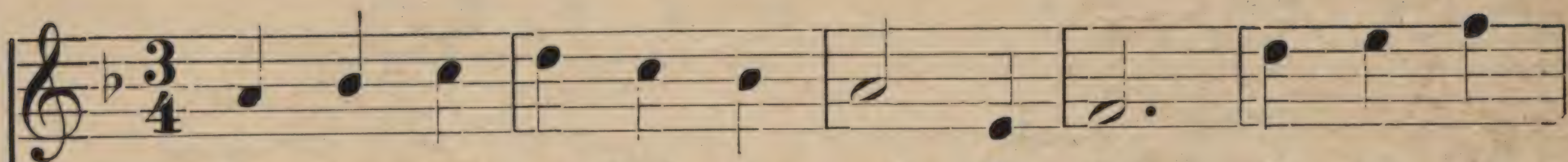
James? Morn-ing bells are ring-ing, Morn-ing bells are ring-ing,

p *cres.* *D.S.*

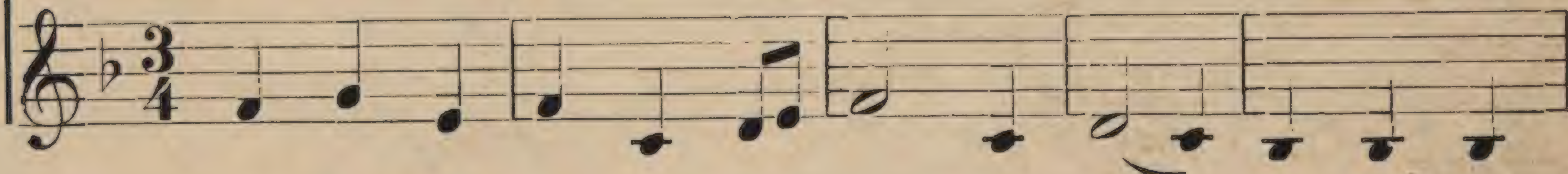
Are you sleep-ing, are you sleep-ing, broth-er

Ding, dong, ding, ding, dong, ding. Are you

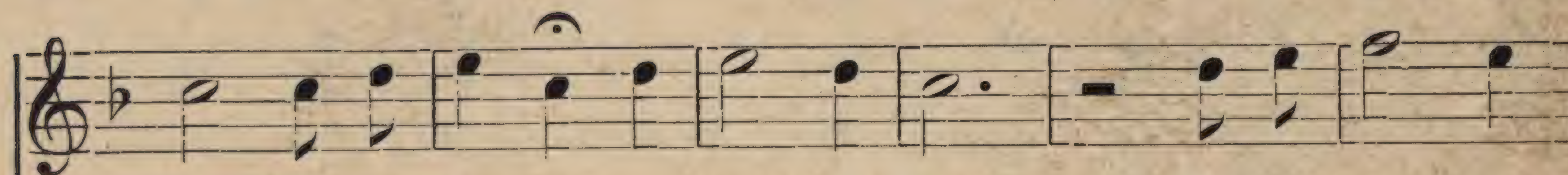
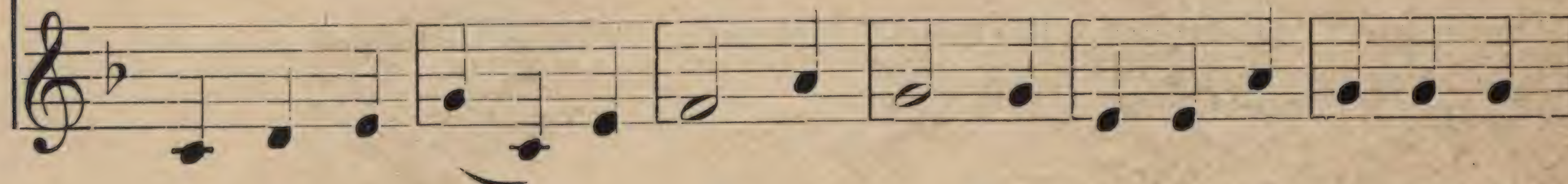
A MEMORY OF SPRING.



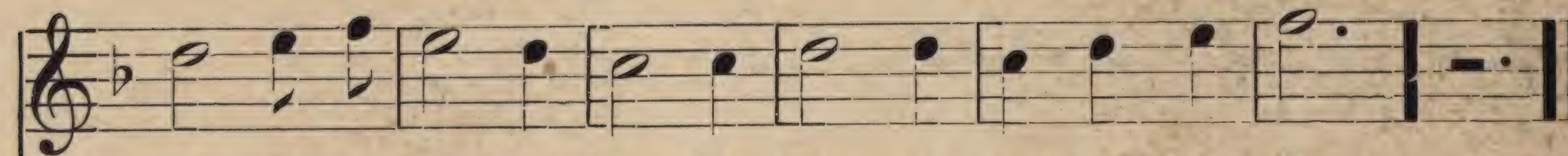
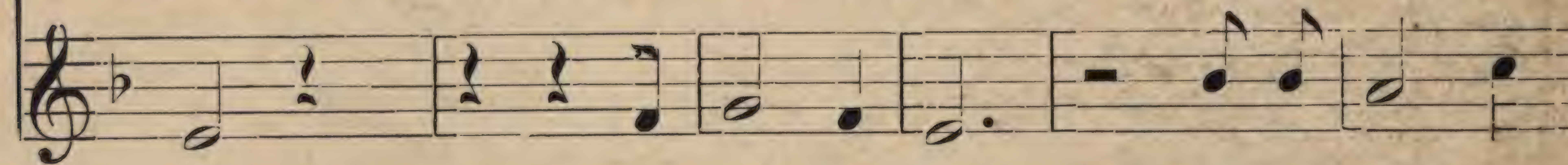
Just for one sight of the soft blue sky, O - ver the



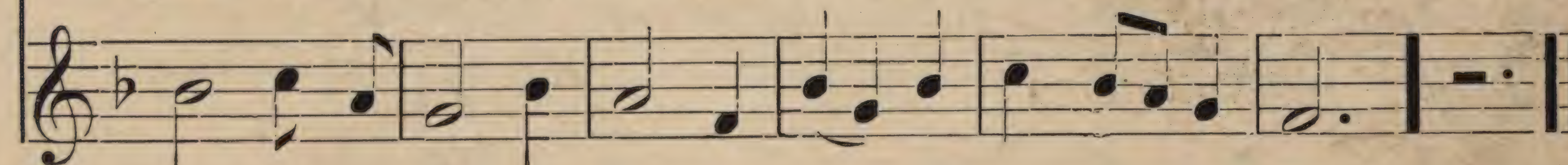
meadows of fra - grant hay; To hear the wing of the stone on the



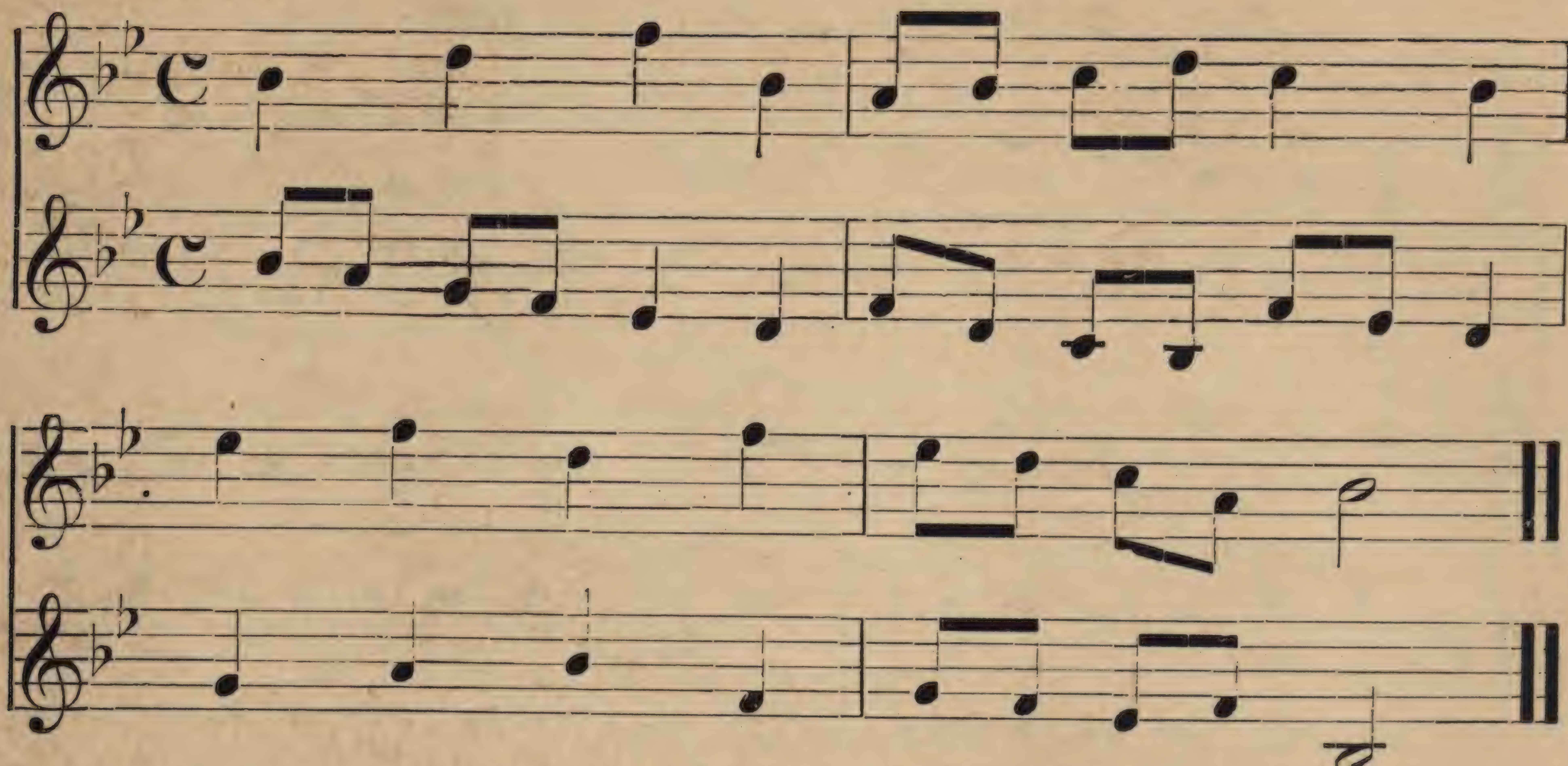
scythe, While the cuc-koo sounds far a - way; To be home a -



gain in a coun-try lane, When life seem'd nothing but play.



Ex. 15.



THE SPANISH CHANT


J. R. PLANCHÉ

p

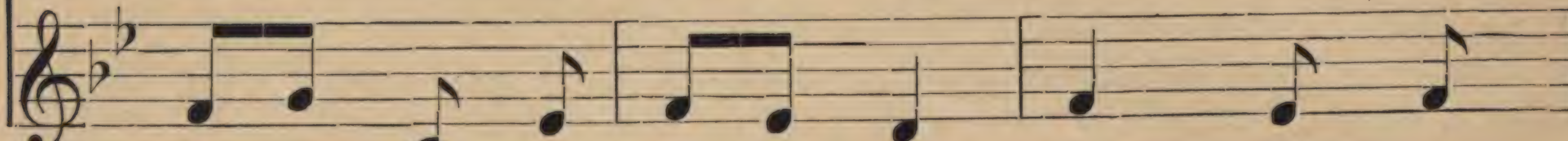
1. Far, far o'er hill and dell, On the winds
 2. Now through the charm-ed air, Slow-ly as - -

steal - ing, List to the con - vent bell
 cend - ing, List to the chant - ed pray'r

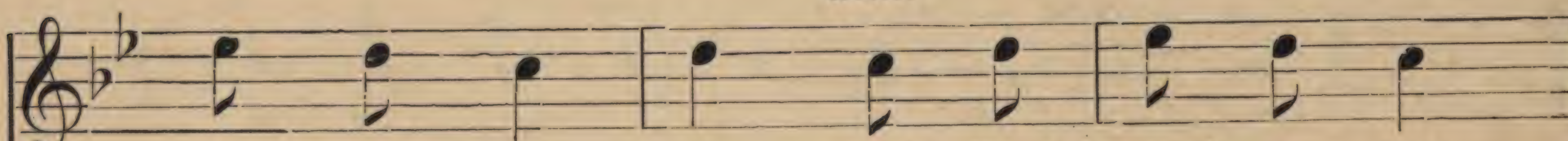
cres.



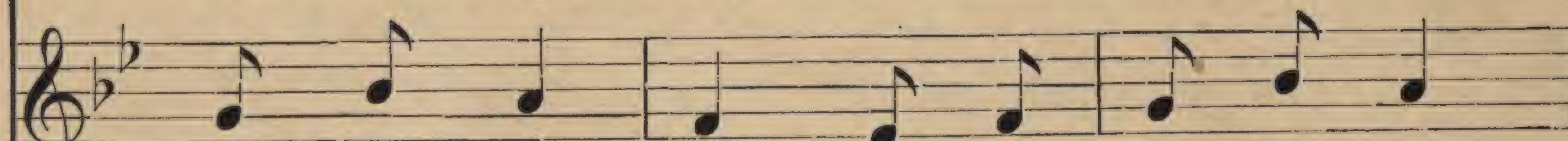
Mourn - ful - ly peal - ing. Hark! Hark! it
 Sol - emn - ly blend - ing. Hark! Hark! it




dim.



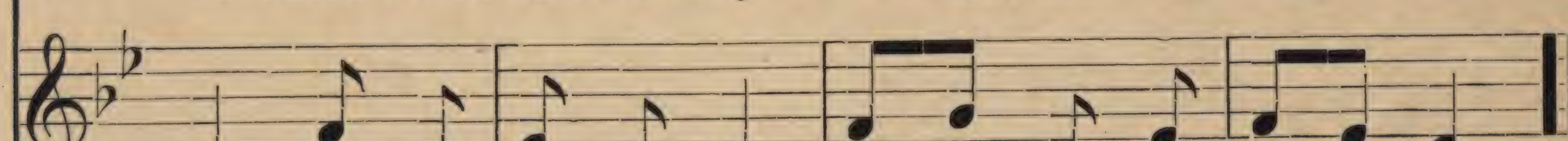
seems to say, "As melt these sounds a - way,
 seems to say, "Turn from such joys a - way



p

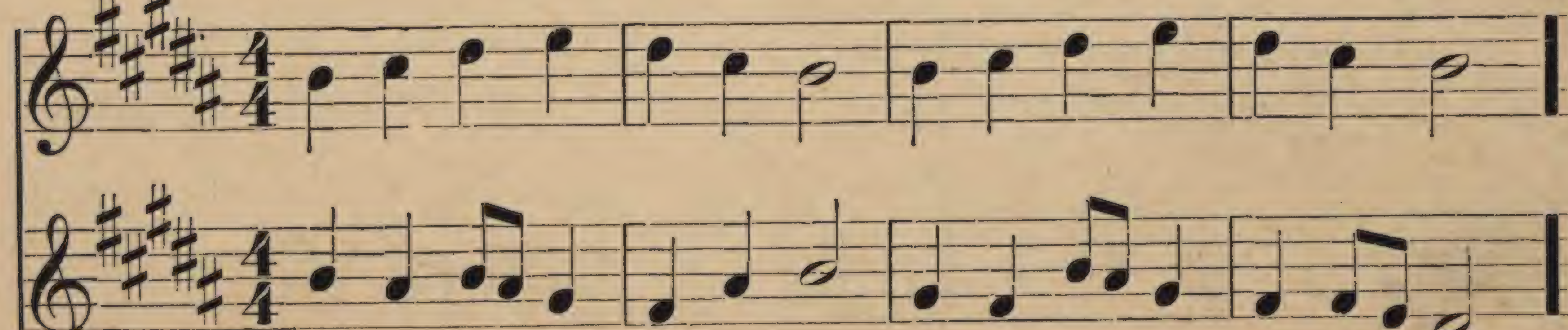


So life's best joys de - cay Whilst new their feel - ing!"
 To those which ne'er de - cay Though life is end - ing!"

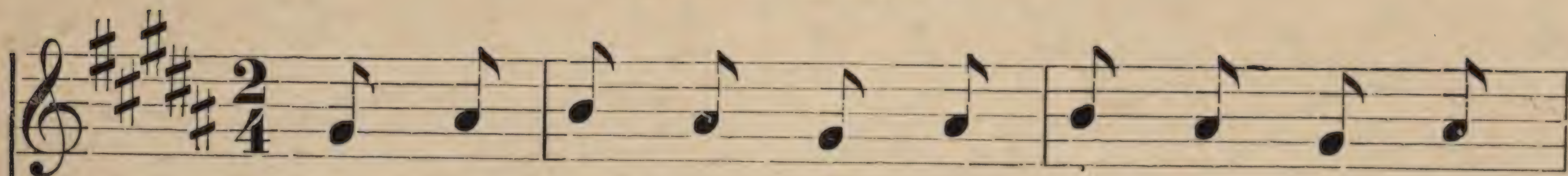


THE KEY OF B

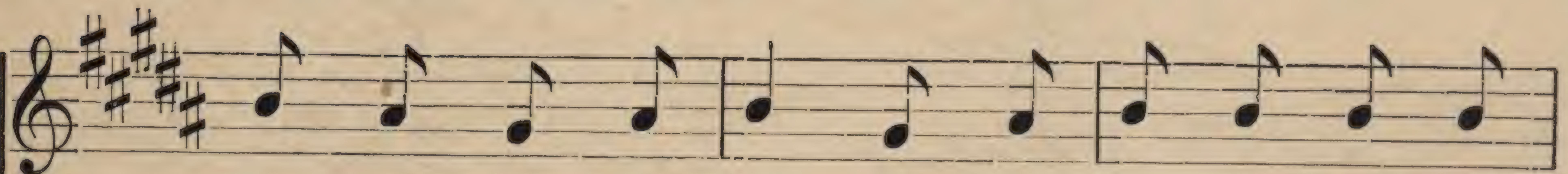
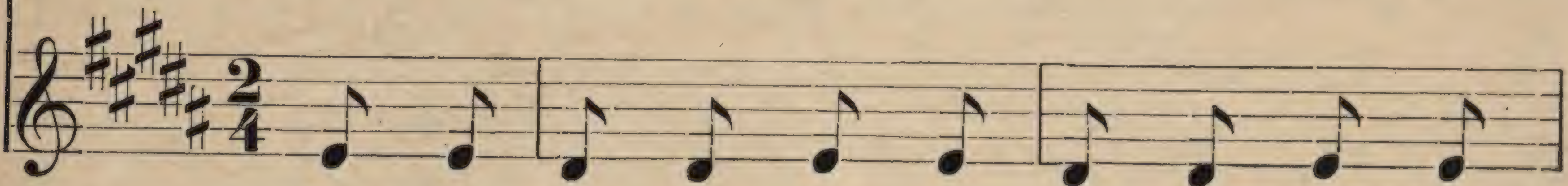
Ex. 16.



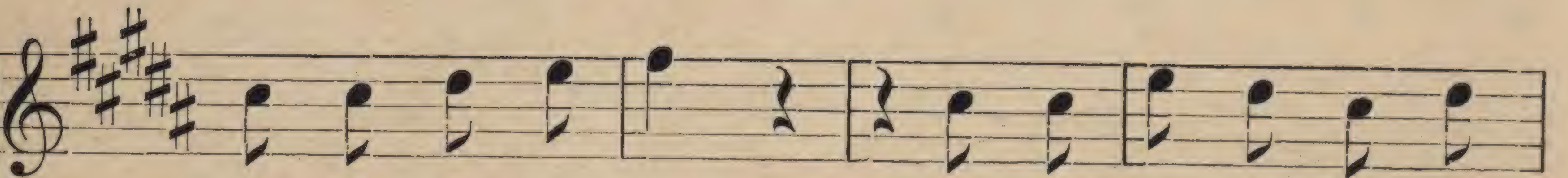
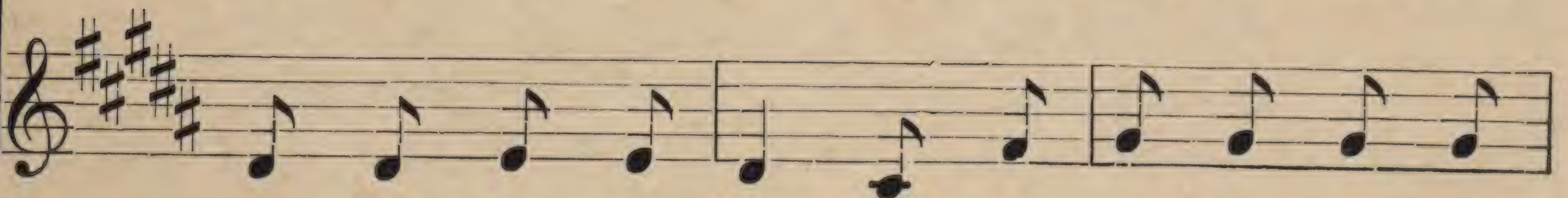
MIDSUMMER



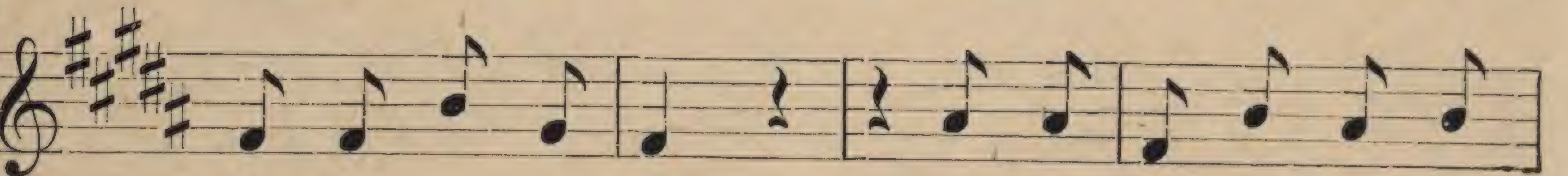
1. Oh, the birds are sing - ing sweet - ly in the
2. Yes, when sum - mer meets the June - tide then is

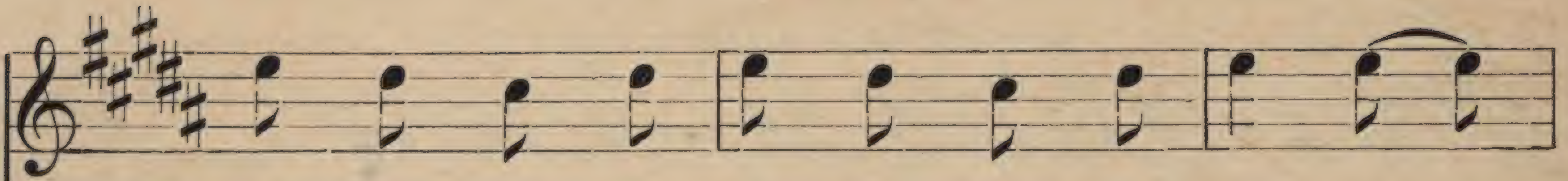


gen - tly wav - ing trees, And the bees are hum - ming
na - ture at her best, Both the flowers and birds and

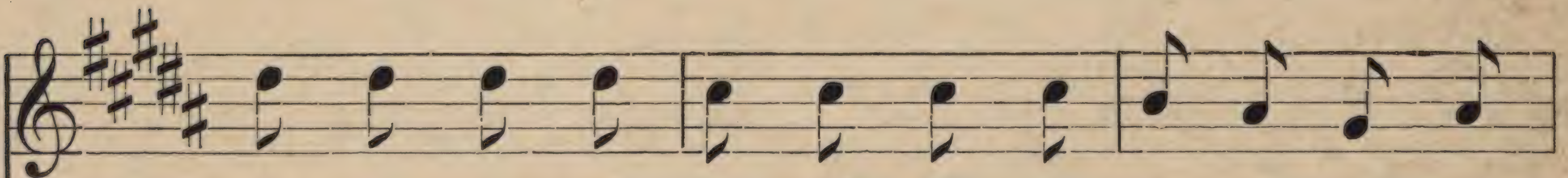
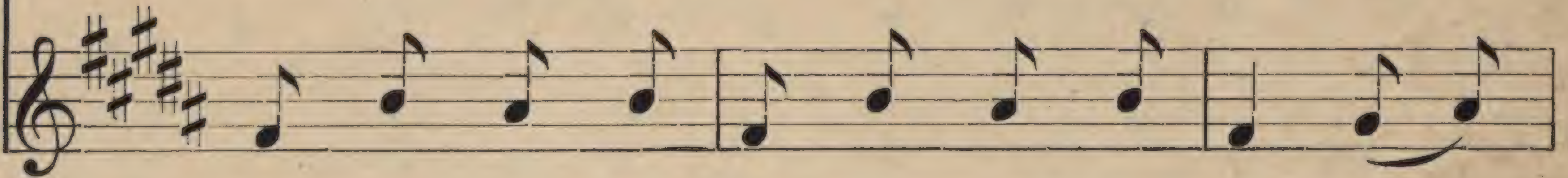


down a-mong the flow'rs; All the air is hea - vy -
in - sects are at play; And the sun smiles down with

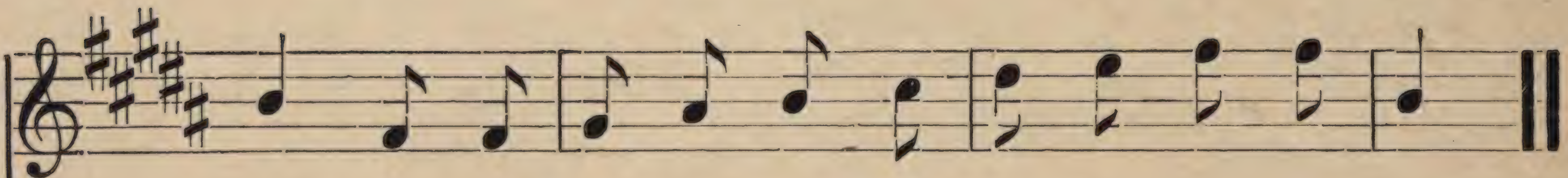
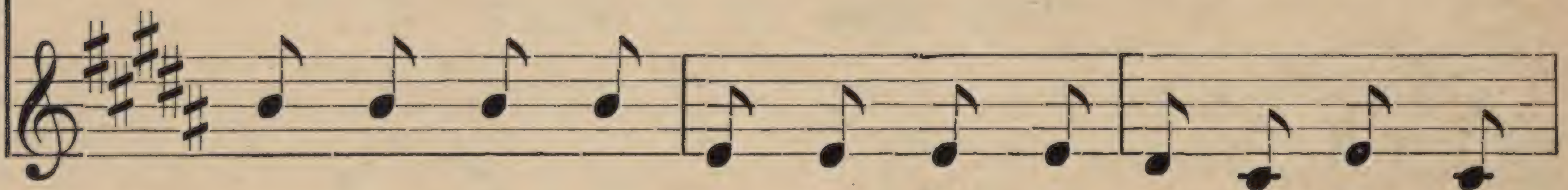




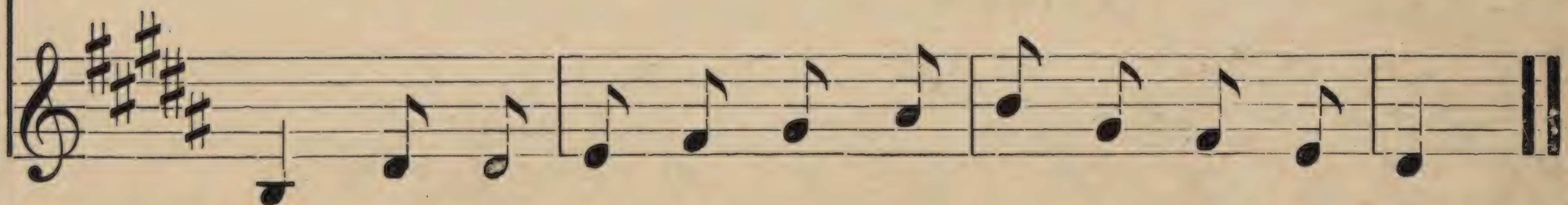
la - den with the clo - ver's fra - grant scent, The
glow - ing rays and glads the coun - try side, While at



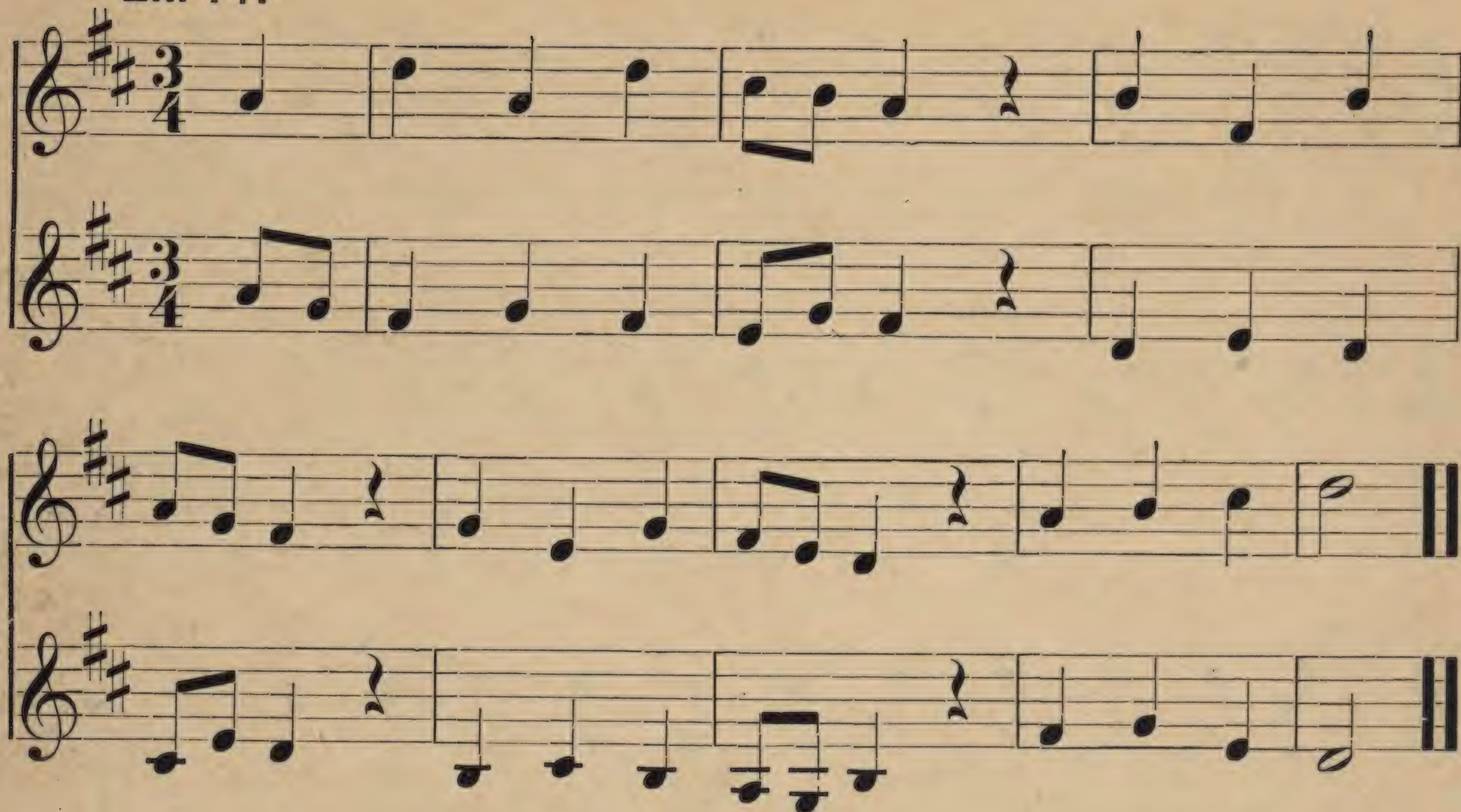
per-fume of the ro - ses with sweet hon - ey - suc - kle
night the moon makes sil - ver of the rip - ples on the



blent, As they blos-som in their love - ly flo - ral bow'rs.
tide Un - til na-ture, blush - ing, greets an - oth - er day.

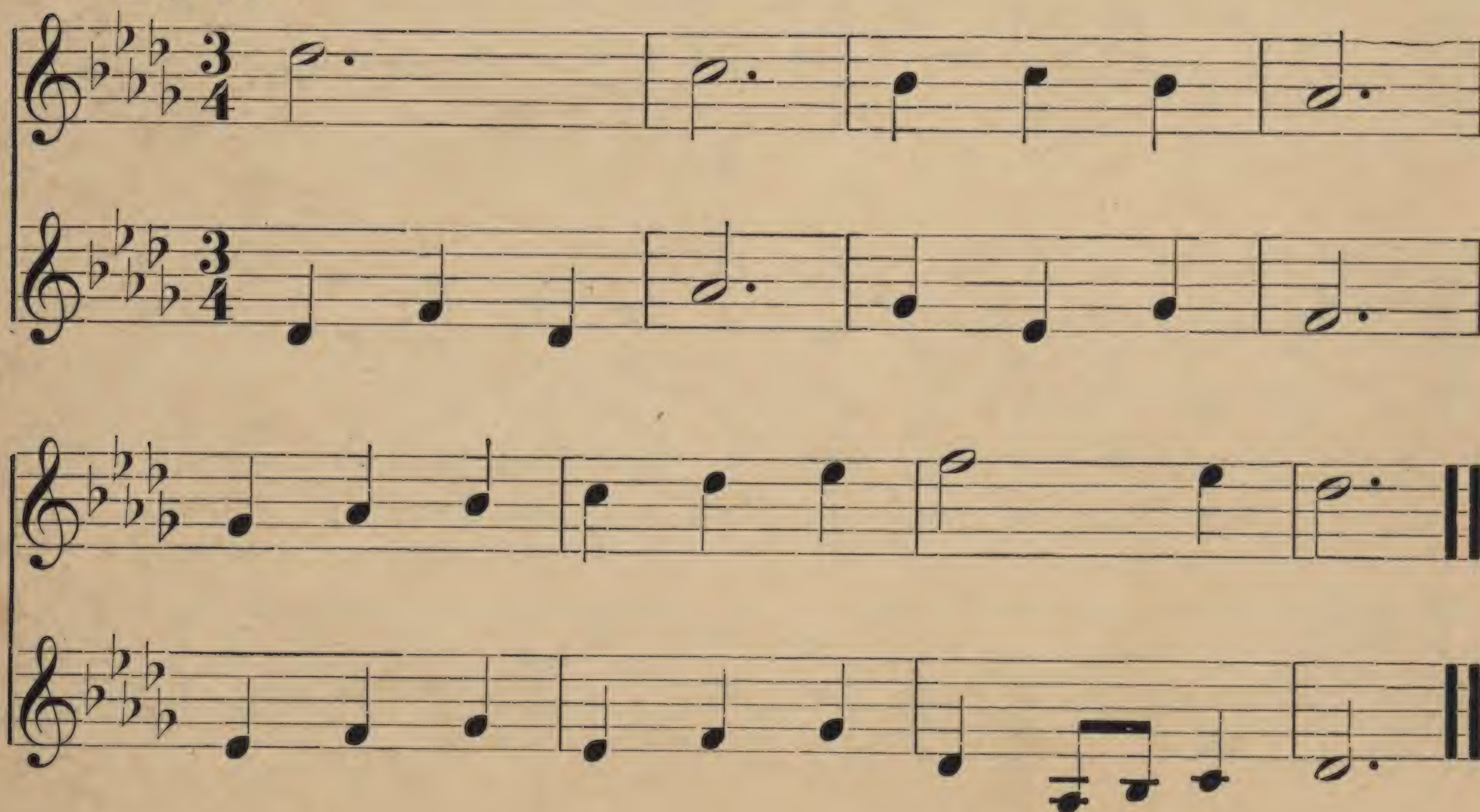


Ex. 17.



THE KEY OF D FLAT

Ex. 18.



A PICTURE OF HOME

French Song

mf

Be - hold ! A pic - ture Re - call - ing pleas - ant mem - 'ries,

cres.

Visions of home And happy childhood's time ; Bringing to mind The

dim.

joy and love of home, Home, home, sweet home, And hap - py peace - ful

cres. *dim.* *p*

days, Home, home, sweet home, And hap - py peace - ful days.

A DOTTED NOTE GETTING THREE HALVES OF A BEAT

2/4

Tä	Tā	Tä	Tā	Tä	Tā	Tä-ā	
Tä	Tā	Tä	Tā	fā	Tä	Tā	Tä-ā
Tä	Tā	Tä	- ā	fā	Tä	Tā	Tä-ā
Tä	Tā	Tä	- ā	fā	Tä	Tā	Tä-ā

Ex. 19.

2/4

Tä Tā fā

Ex. 20.

2/4

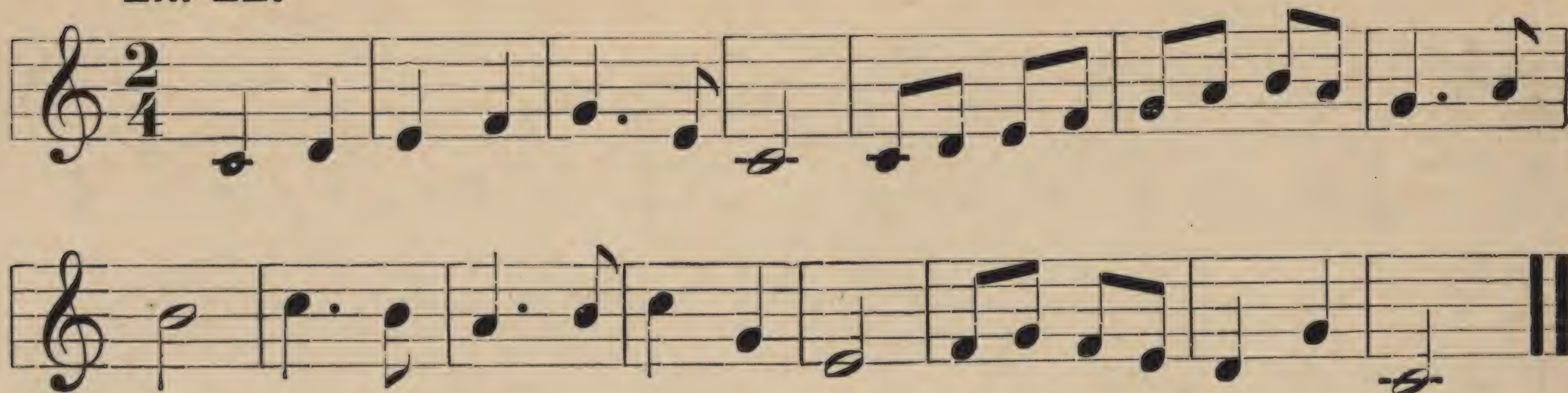
Tä - ā fā

Ex. 21.

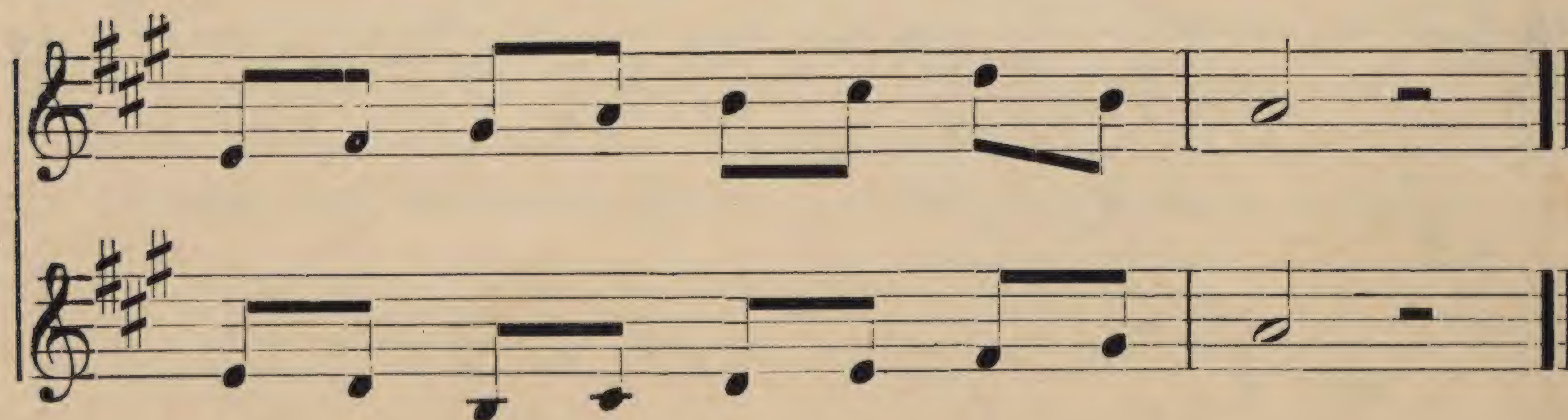
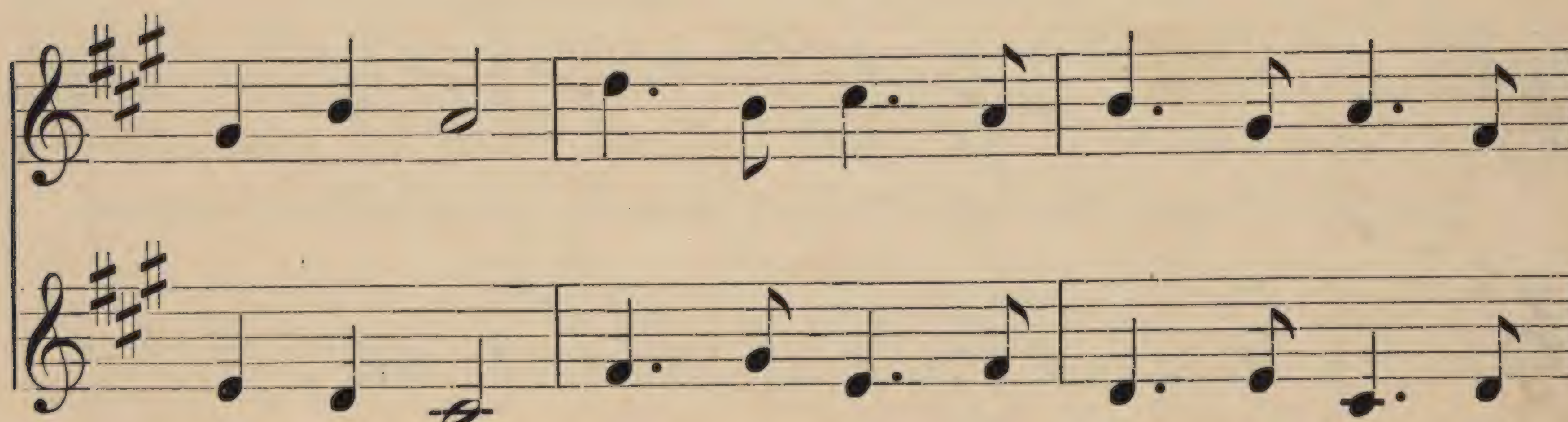
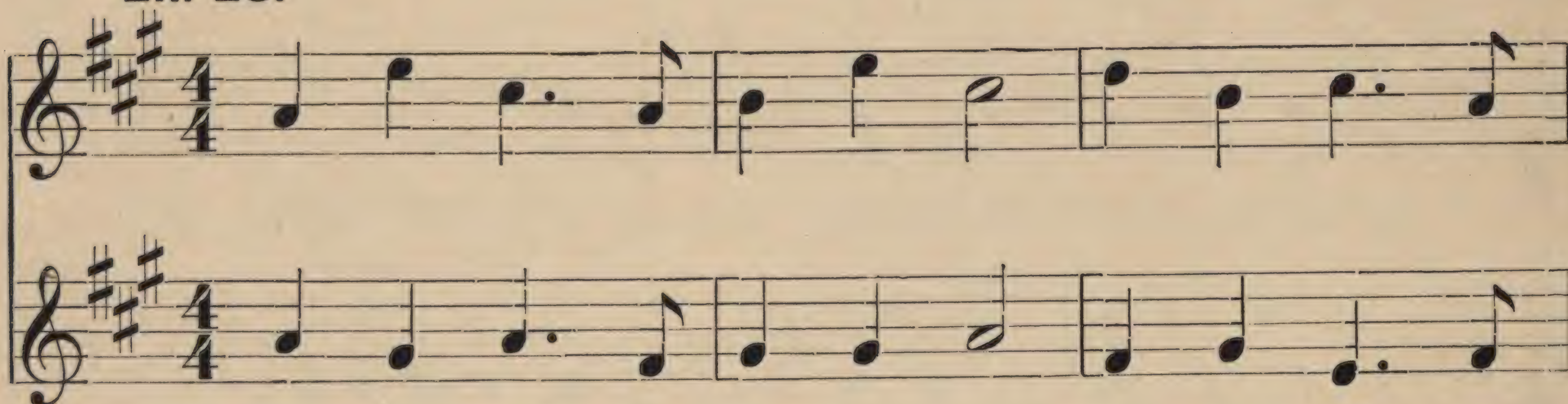
2/4

Tä - ā fā

Ex. 22.

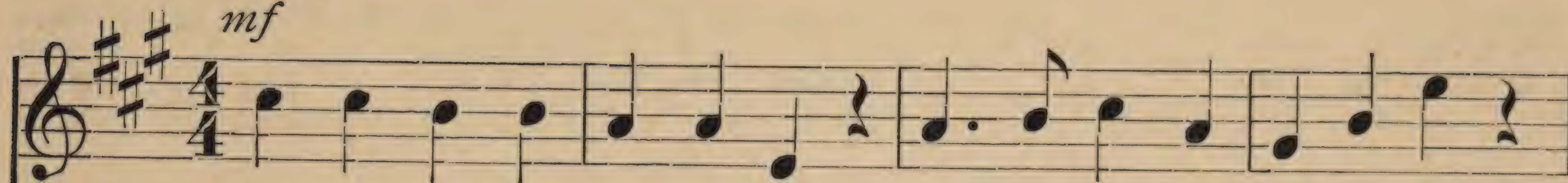


Ex. 23.

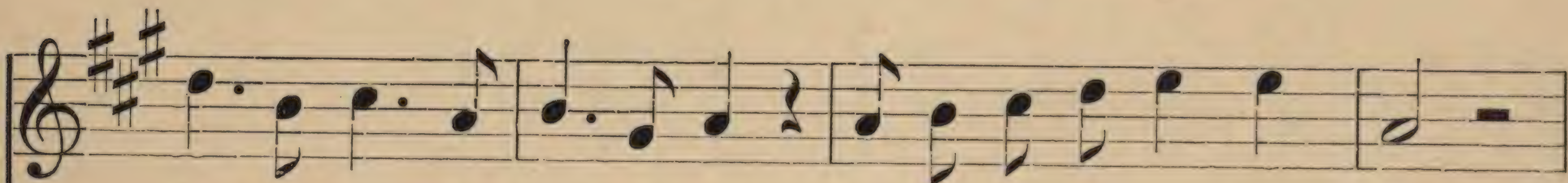
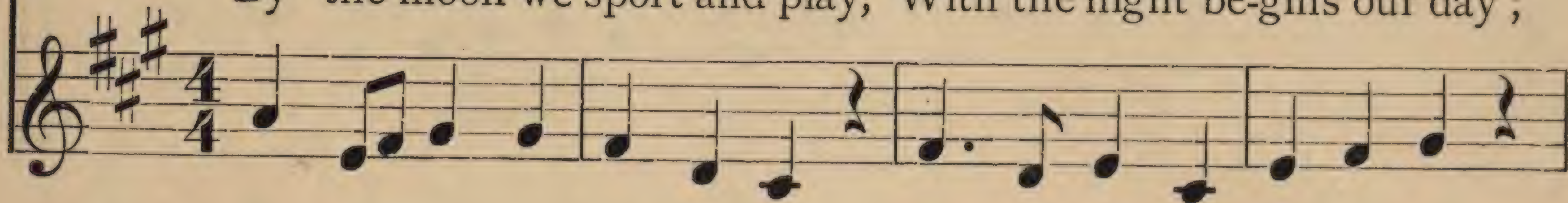


SONG OF THE FAIRIES

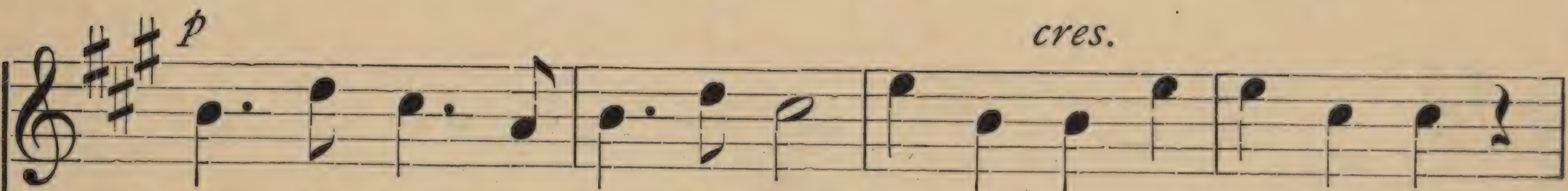
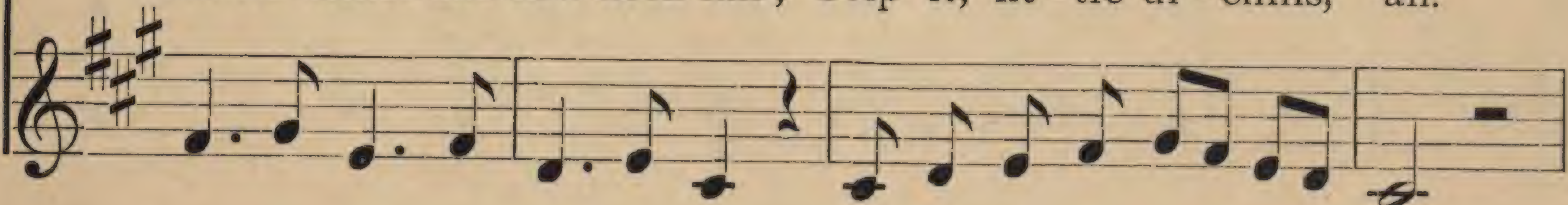
JOHN LYLY

mf

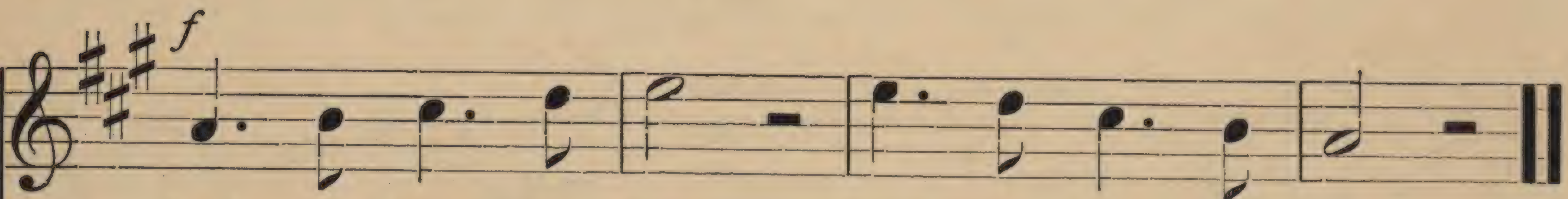
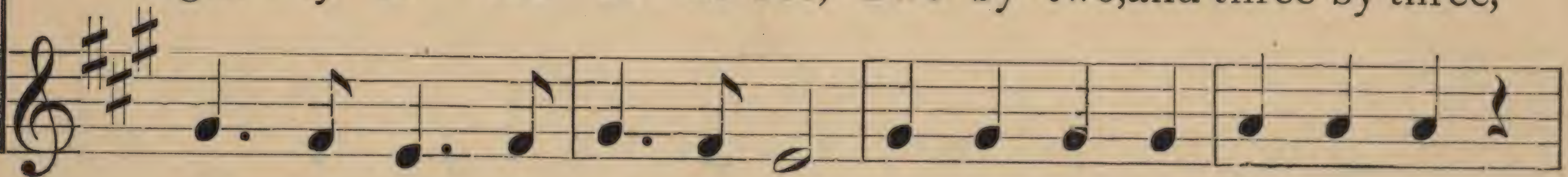
By the moon we sport and play, With the night be-gins our day ;



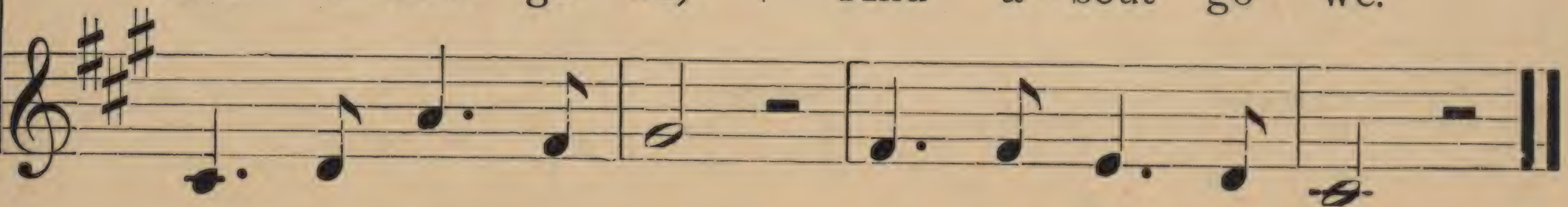
As we dance the dew doth fall ; Trip it, lit - tle ur - chins, all.



Light - ly as the lit - tle bee, Two by two, and three by three,



And a - bout go we, And a - bout go we.

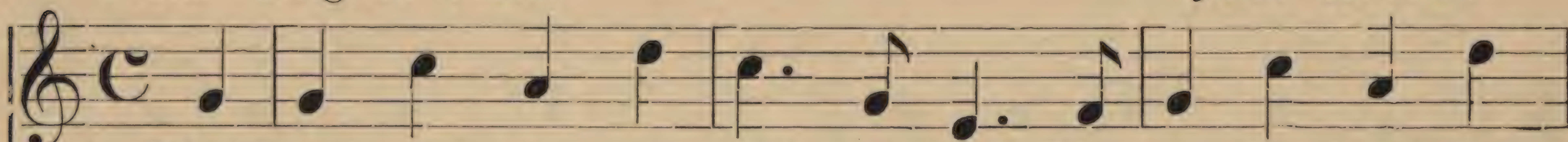


MORNING SONG

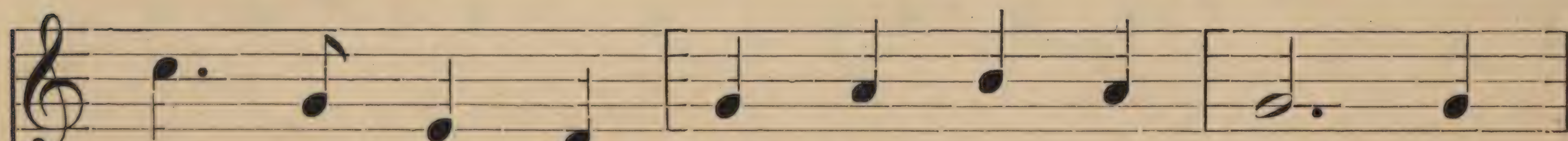
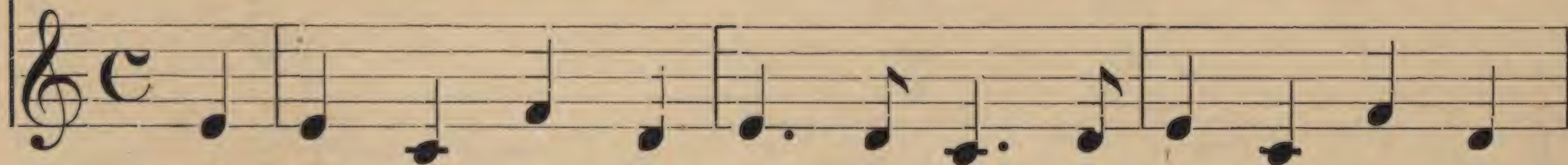
By permission of Longmans, Green & Co.

From "Original Poems"

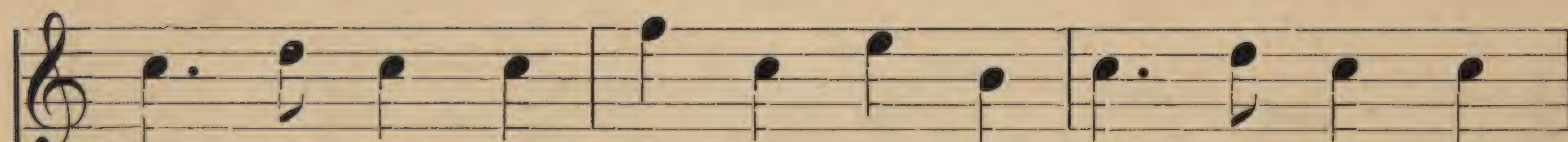
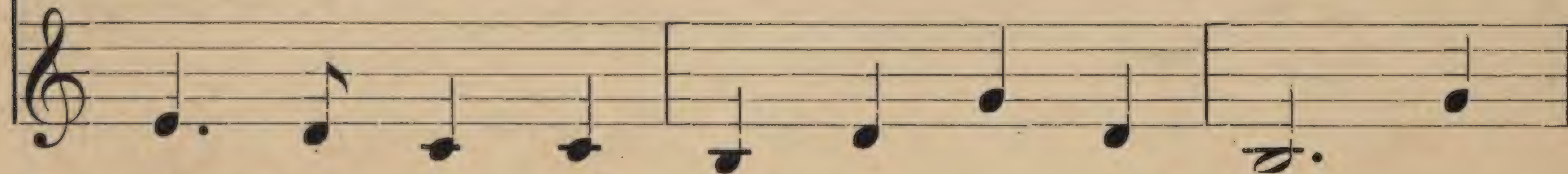
JOHN HULLAH



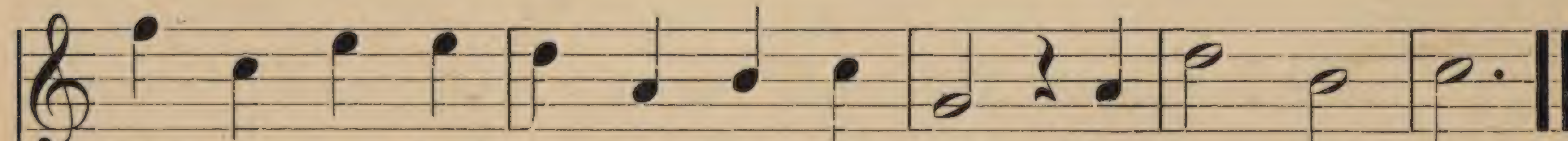
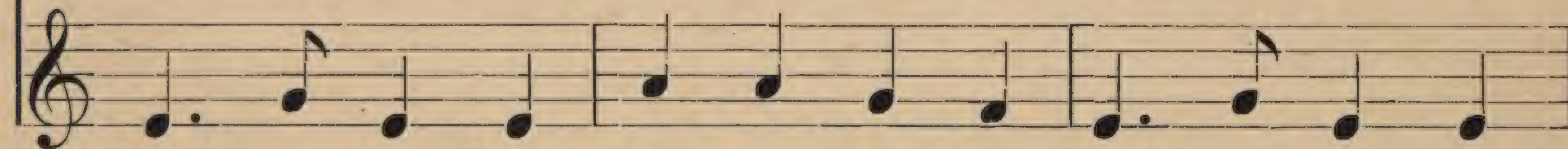
1. Thrice wel - come to my op' - ning eyes, The morn - ing beam that
2. 'Like cheer - ful birds, as I be - gin This day, O keep my



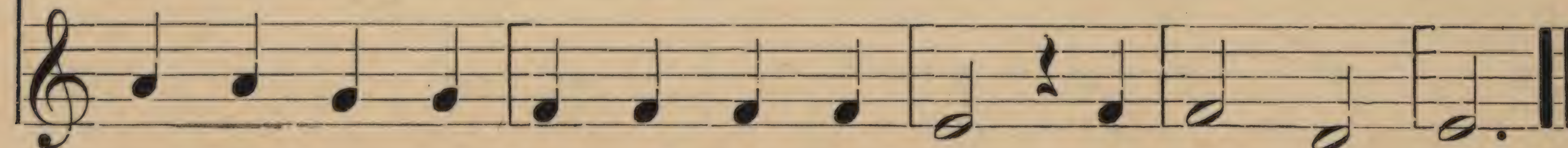
bids me rise To all the joys of youth ; For
soul from sin, And all things shall be well. Thou



Thy pro - tec - tion whilst I slept, O Lord, my hum - ble
giv - est health, and clothes, and food, Pre - serve me in - no -



thanks ac - cept, And bless my lips with truth, My lips with truth.
cent and good, Till eve - ning's cur - few bell, Till cur - few bell.

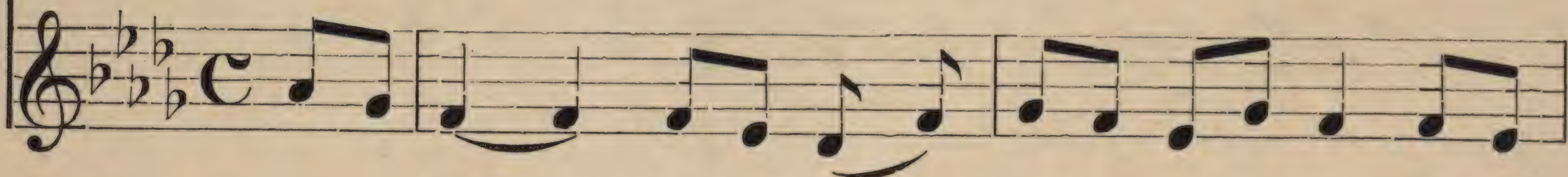
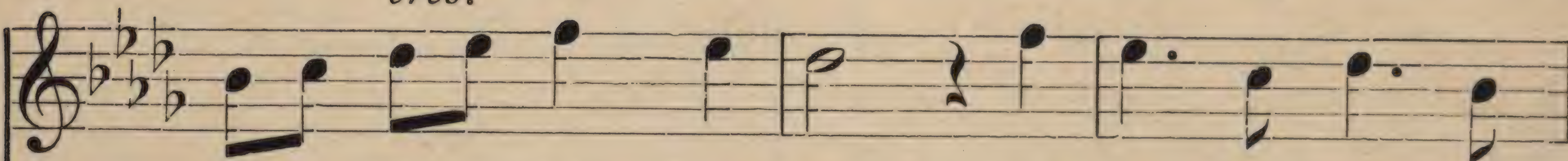


A WET SHEET AND A FLOWING SEA

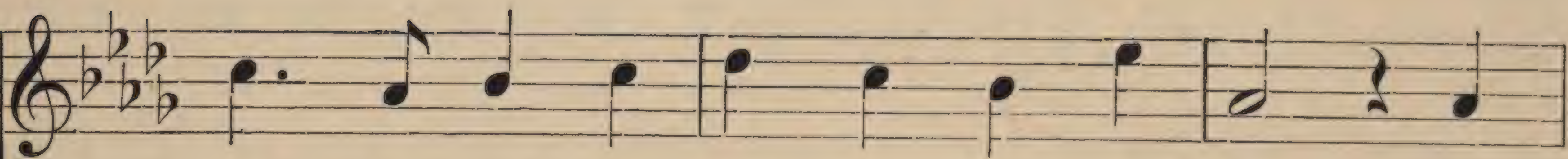
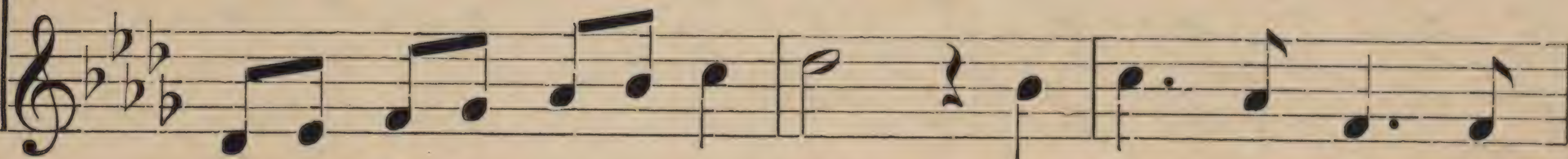
ALLAN CUNNINGHAM

Boldly f

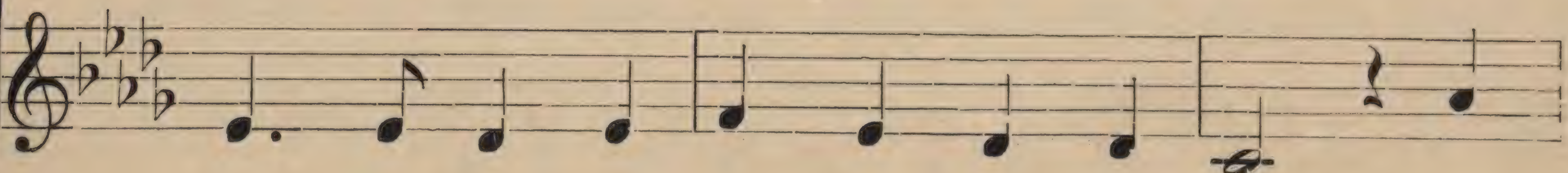
1. A wet sheet and a flow - ing sea, A
2. Oh, for a safe and gen - tle wind ! I

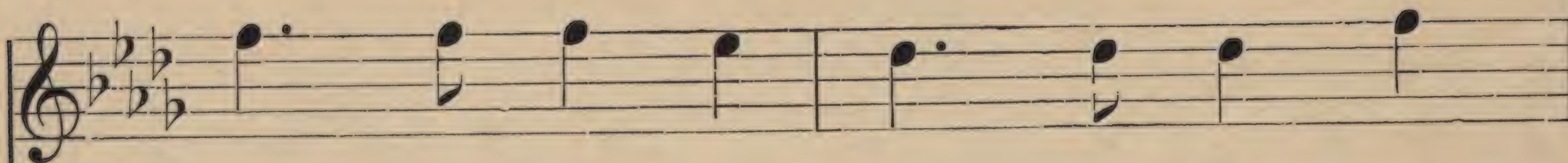
*cres.*

wind that fol - lows fast, And fills the white and
heard a fair one cry ; But give to me th

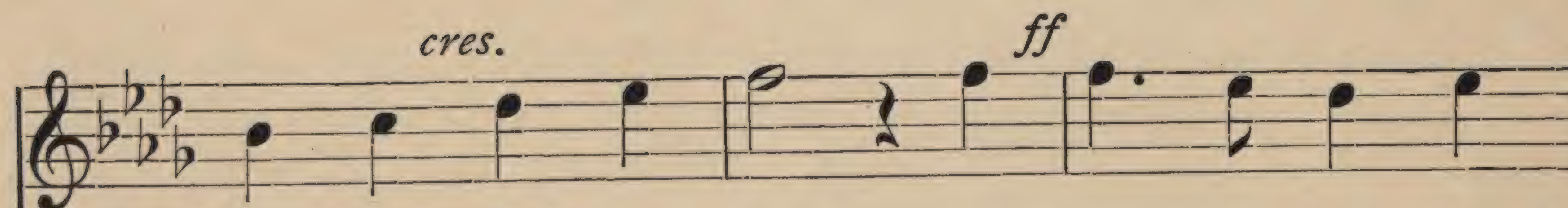
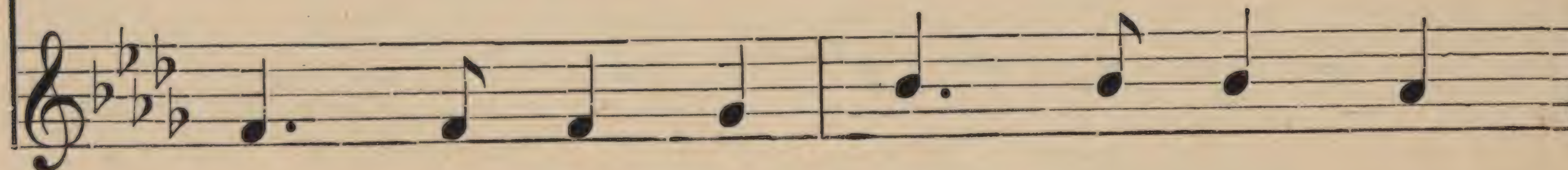


rust - ling sail, And bends the gal - lant mast. And
swell - ing breeze, And white waves heav - ing high. The

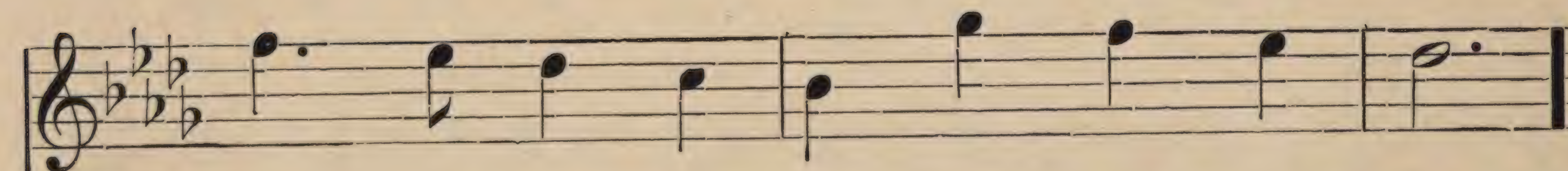
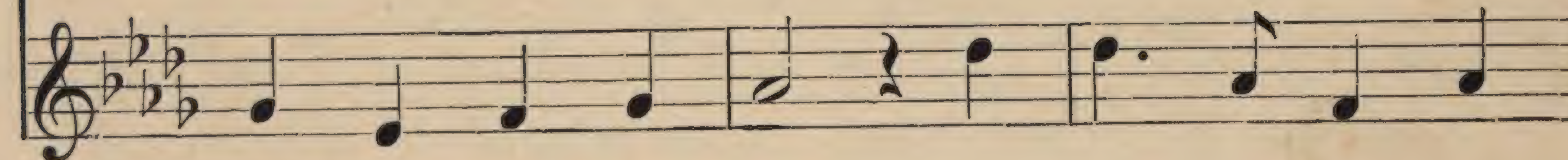




bends the gal - lant mast, my boys, While
white waves heav - ing high, my lads, The



like the ea - gle free, A - way the good ship
good ship tight and free, The world of wa - ters



flies, and leaves Old Eng - land on the lee.
is our home, And mer - ry men are we.

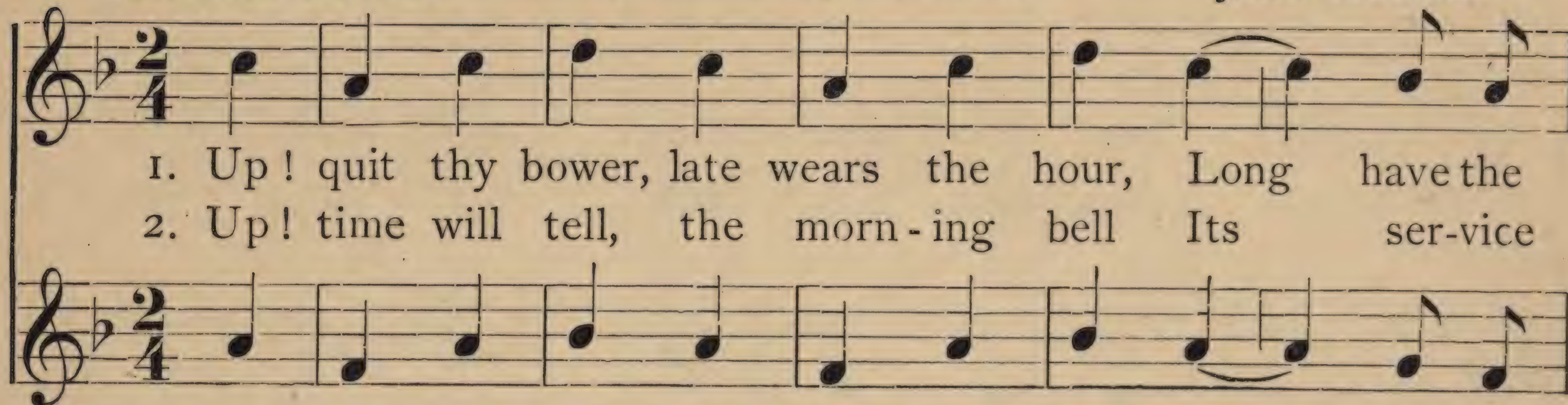


UP! QUIT THY BOWER

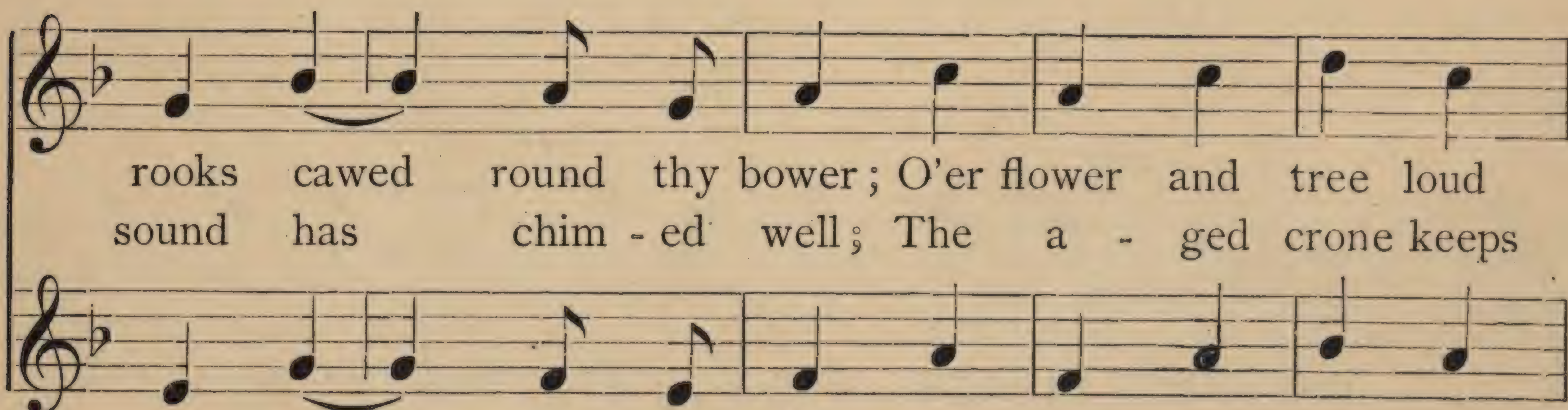
JOHANNA BAILLIE

By permission of Longmans, Green & Co.

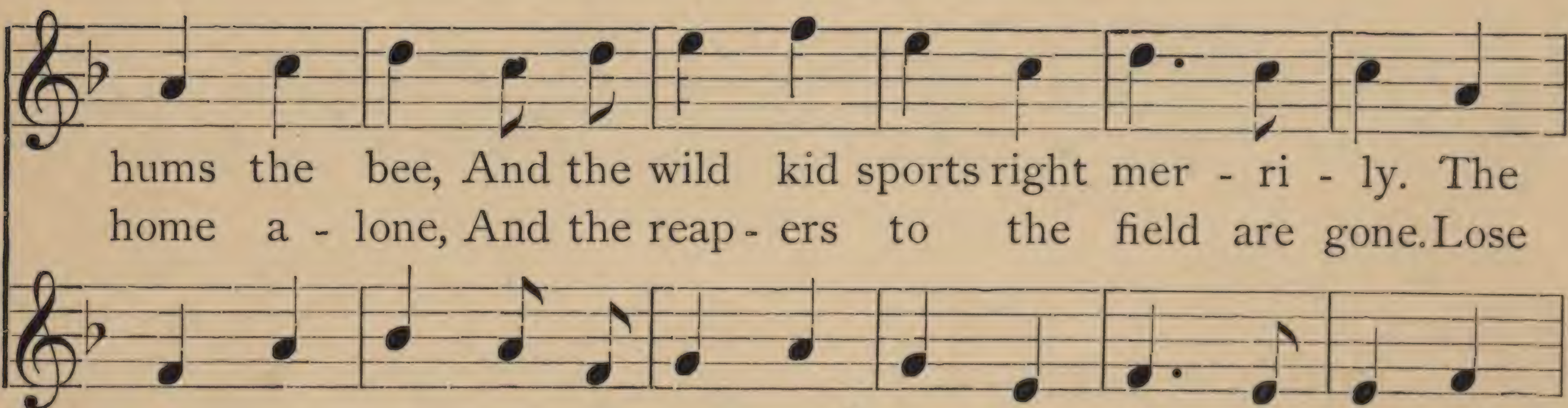
JOHN HULLAH



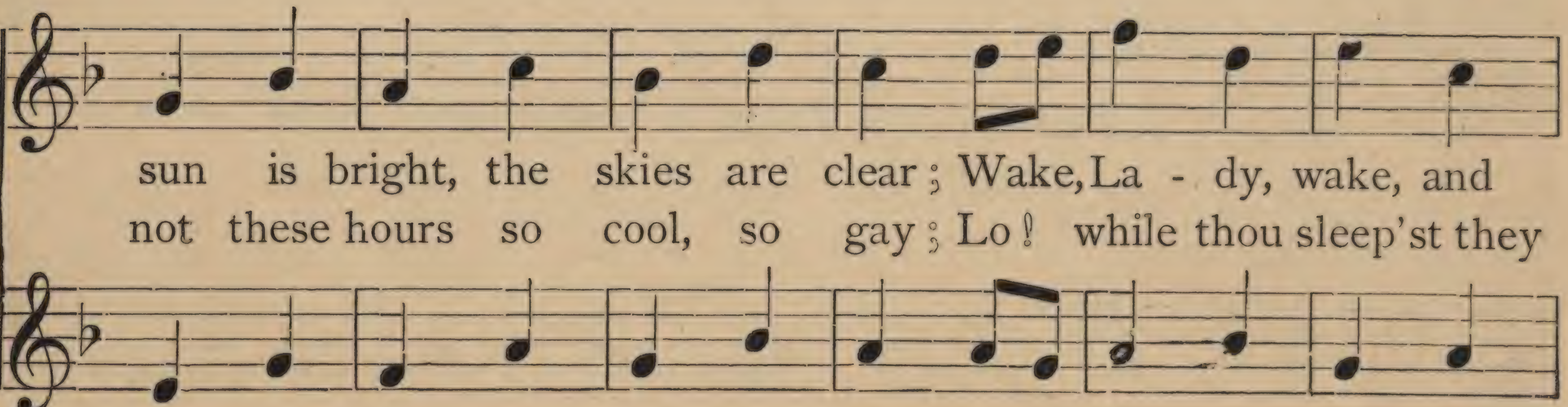
1. Up! quit thy bower, late wears the hour, Long have the
2. Up! time will tell, the morn-ing bell Its ser-vice



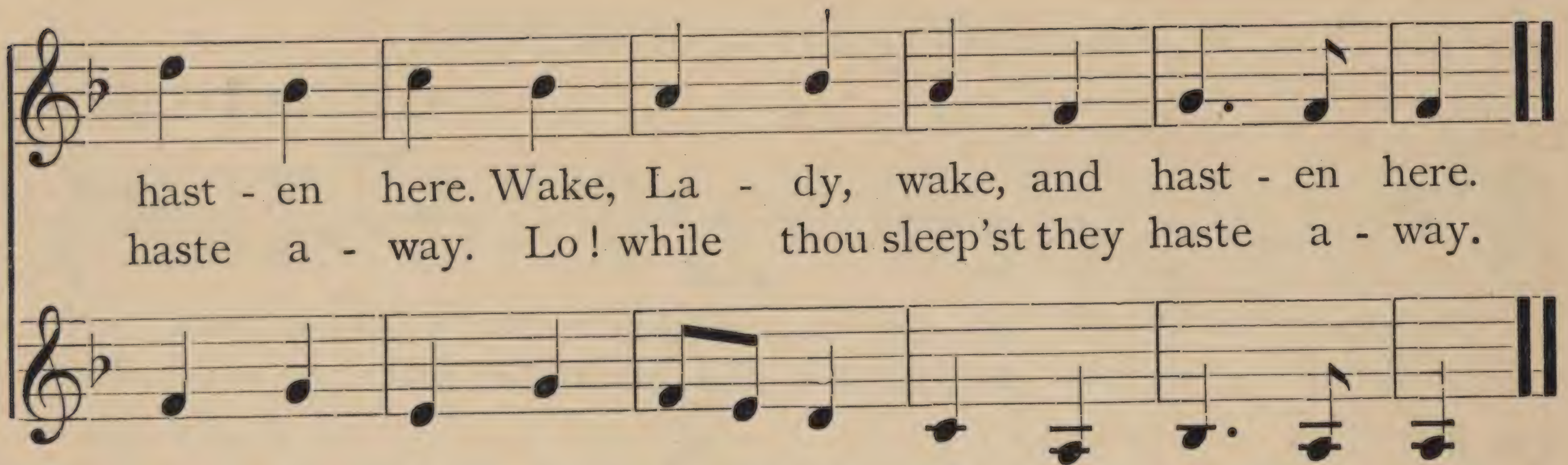
rooks cawed round thy bower; O'er flower and tree loud
sound has chim-ed well; The a-ged crone keeps



hums the bee, And the wild kid sports right mer-ri-ly. The
home a-lone, And the reap-ers to the field are gone. Lose



sun is bright, the skies are clear; Wake, La-dy, wake, and
not these hours so cool, so gay; Lo! while thou sleep'st they

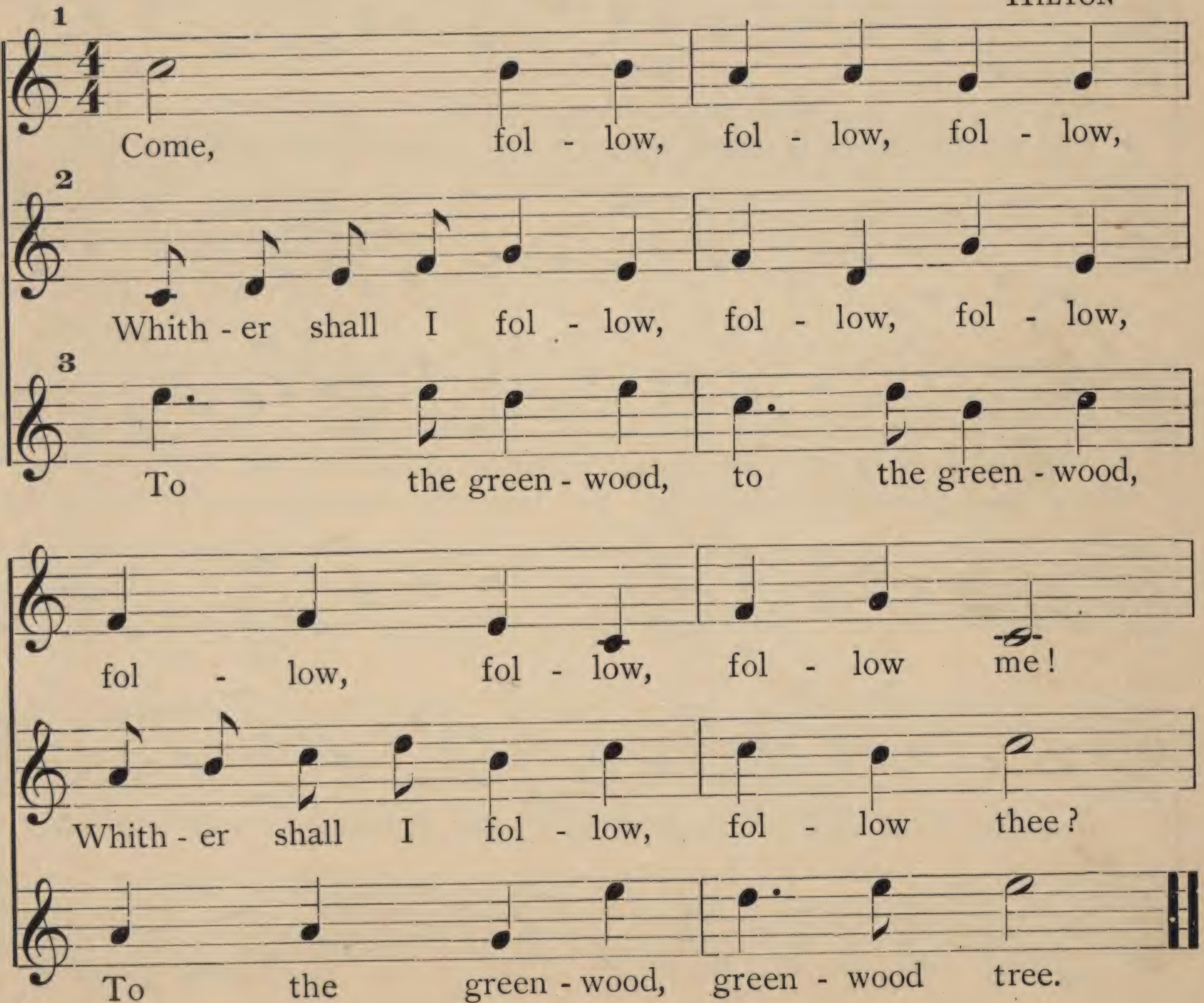


hast - en here. Wake, La - dy, wake, and hast - en here.
haste a - way. Lo! while thou sleep'st they haste a - way.

COME FOLLOW, FOLLOW, FOLLOW

A Round

HILTON



1
Come, fol - low, fol - low, fol - low,

2
Whith - er shall I fol - low, fol - low, fol - low,

3
To the green - wood, to the green - wood,

fol - low, fol - low, fol - low me!

Whith - er shall I fol - low, fol - low thee?

To the green - wood, green - wood tree.

THE BRITISH GRENADIERS

Song of 16th Century

1. Some talk of Al - ex - an - der, And some of Her - cu - les, Of
2. When e'er we are com-mand-ed To storm the pal - i - sades, Our

Hec-tor, and Ly - san - der, And such great names as these; But of
lead-ers march with fu-sees, And we with hand gren - ades; We

all the world's brave he - roes, There's none that can com - pare With a
throw them from the gla - cis A - bout the ene-mies' ears Sing-ing

tow row row row row row row, To the Brit-ish Gren-a - diers.

The musical score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The melody is a simple, rhythmic march. The lyrics are printed below the staves, with some lines starting with a number (1. or 2.) indicating different parts of the song. The song ends with a double bar line on the tenth staff.

Beginning on a Half Beat

Ex. 24.

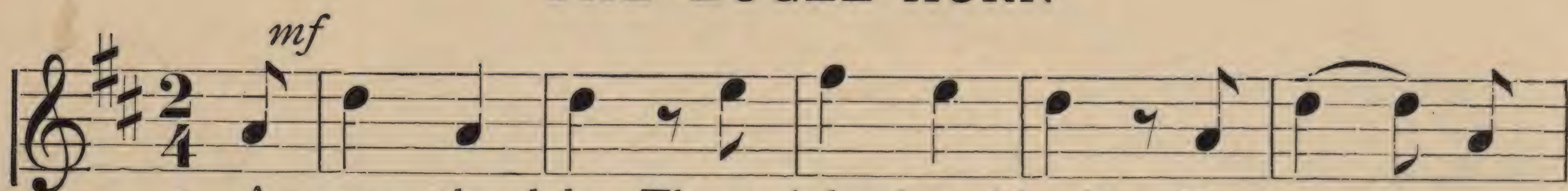
Ex. 25.

Ex. 26.

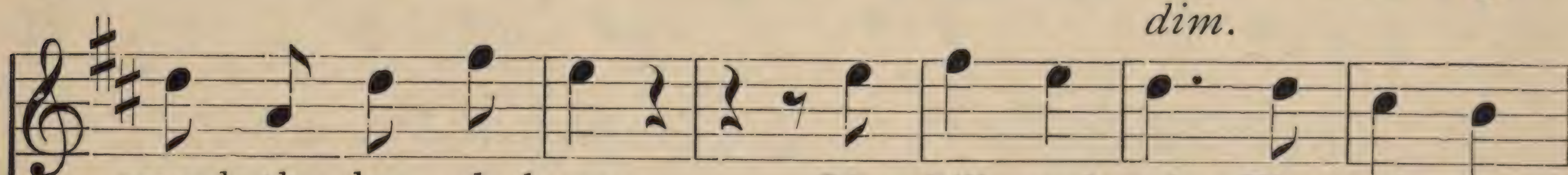
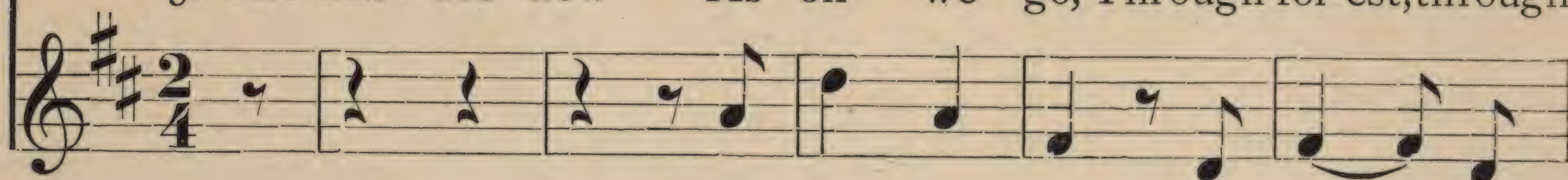
Ex. 27.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score consists of four staves. The first staff is the treble clef melody, the second is the bass clef melody, the third is the treble clef accompaniment, and the fourth is the bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is simple and catchy, with a final double bar line at the end of the fourth staff.

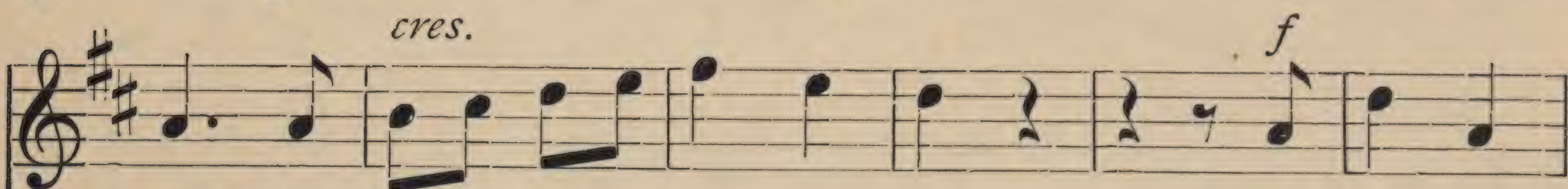
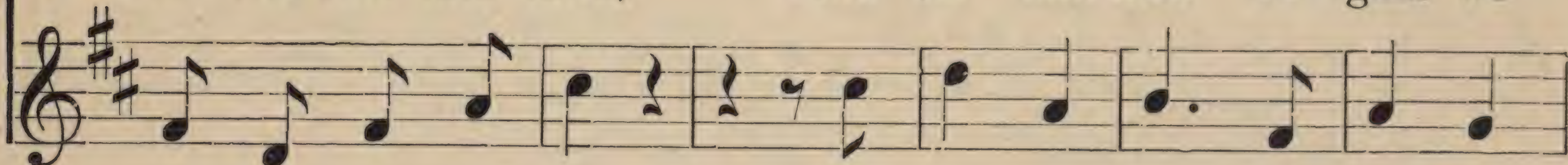
THE BUGLE HORN



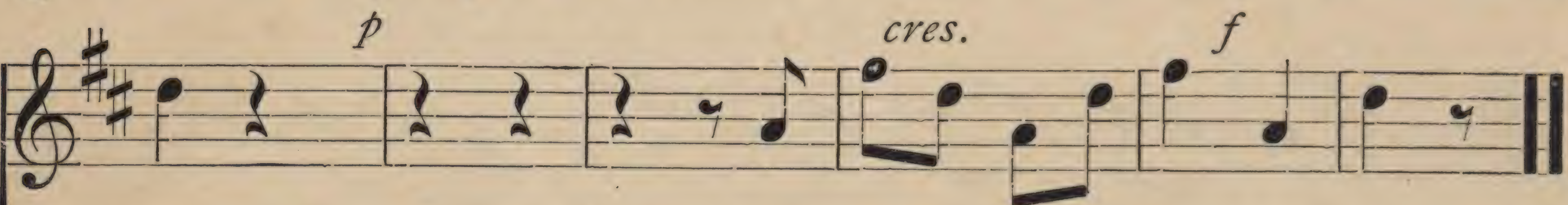
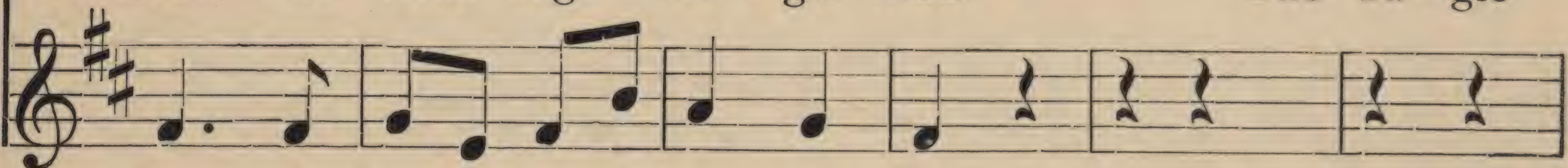
1. A - cross the lake, Through bush and brake, Re - sounds, re -
 2. The sky is clear, The flowers ap - pear On ev - 'ry, on
 3. The ech - oes flow As on we go, Through for - est, through



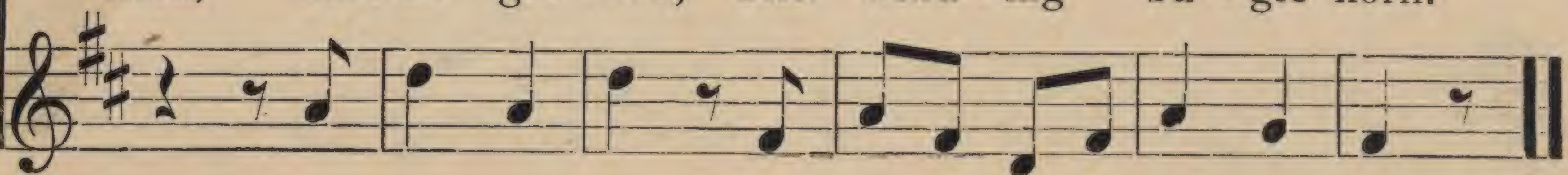
sounds the bu - gle horn; O'er hill and vale The ech - oes
 ev - 'ry side so gay, The brook flows by So mer - ri -
 for - est, vale and lawn, And far and near A - gain we



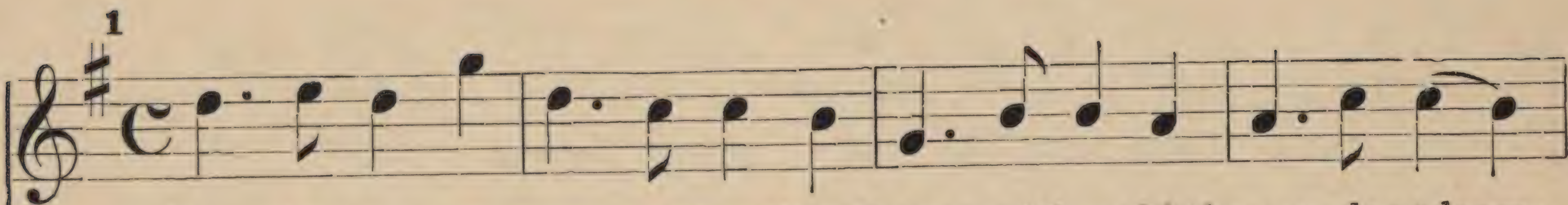
sail, And through the wav - ing corn. The bu - gle
 ly, A - long its peb - bly way. The bu - gle
 hear The wind - ing bu - gle horn. The bu - gle



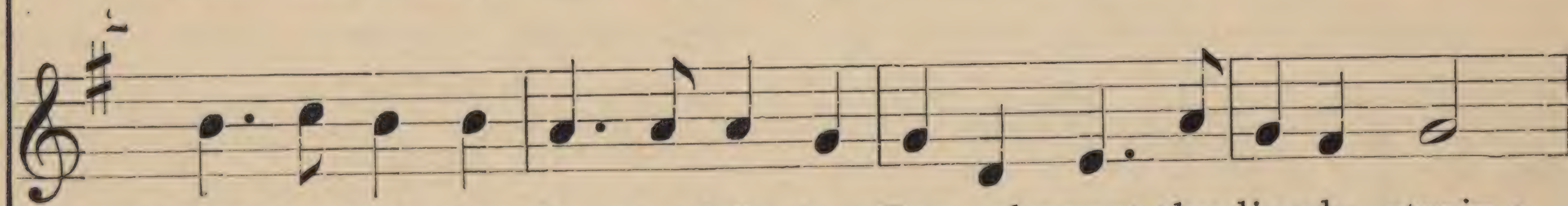
horn, The bu - gle horn, The wind - ing bu - gle horn.



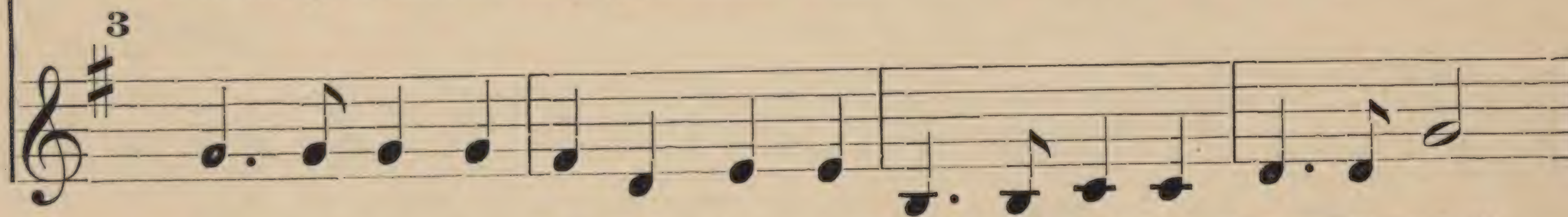
NOW THE ROSY MORN

A Round

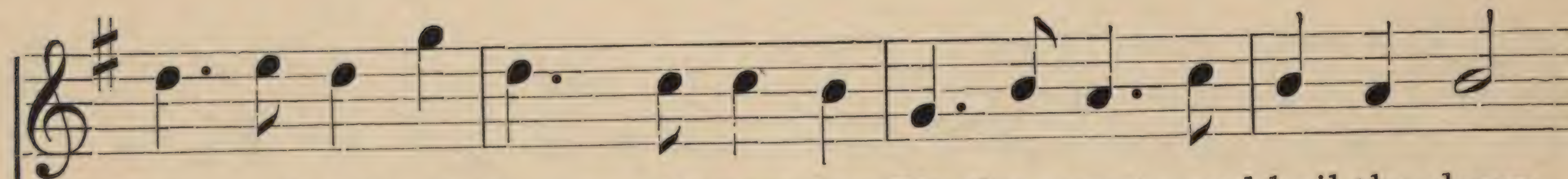
Now the ro - sy morn appearing, Paints with gold the ver-dant lawn;



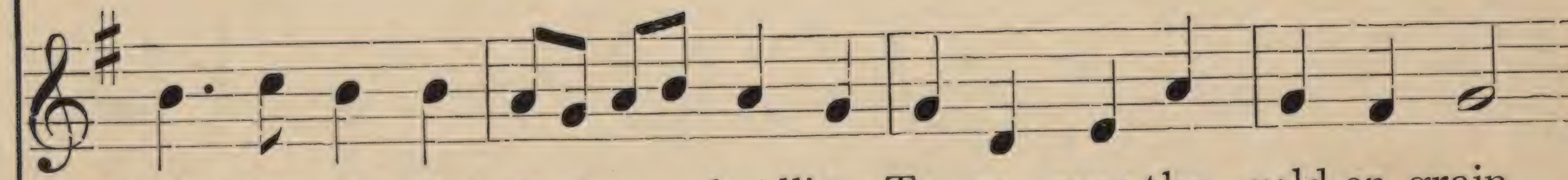
Warbling birds the day proclaim-ing, Car - ol sweet the live-ly strain ;



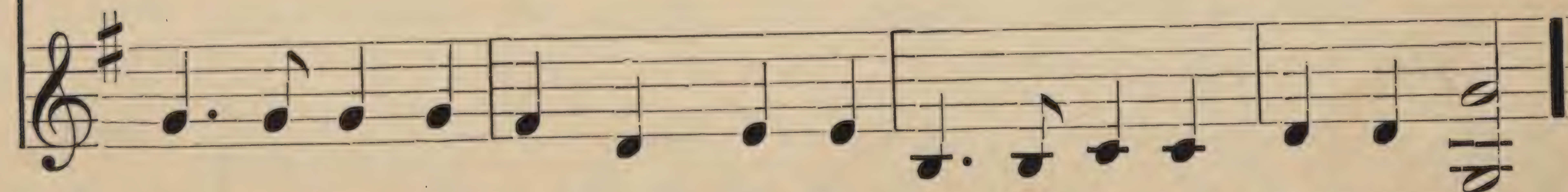
See, con-tent the humble gleaner Takes the scattered ears that fall.



Bees on banks of thyme dis-port-ing, Sip the sweets, and hail the dawn.



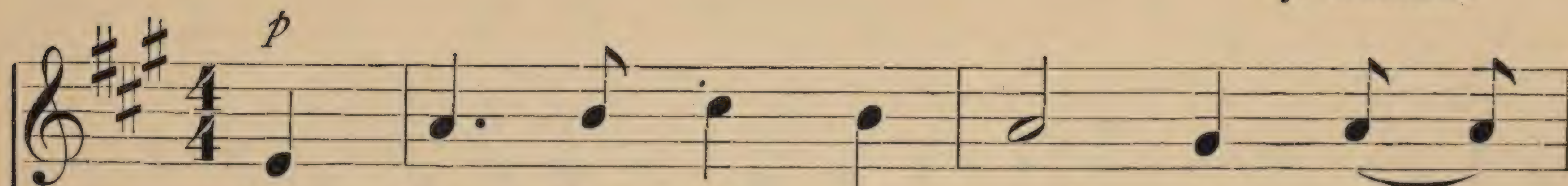
They for-sake their leaf-y dwelling To se - cure the gold-en grain.



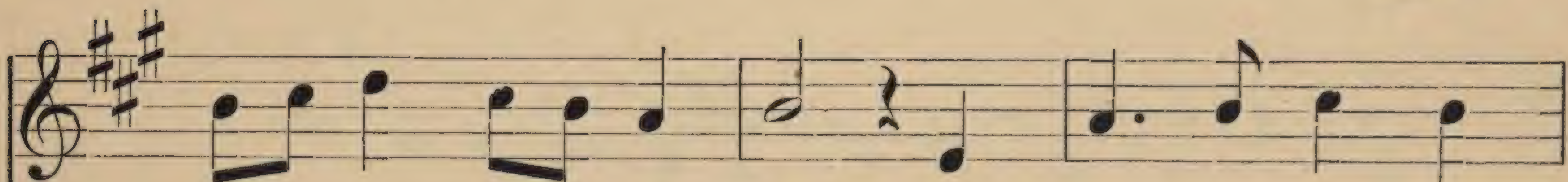
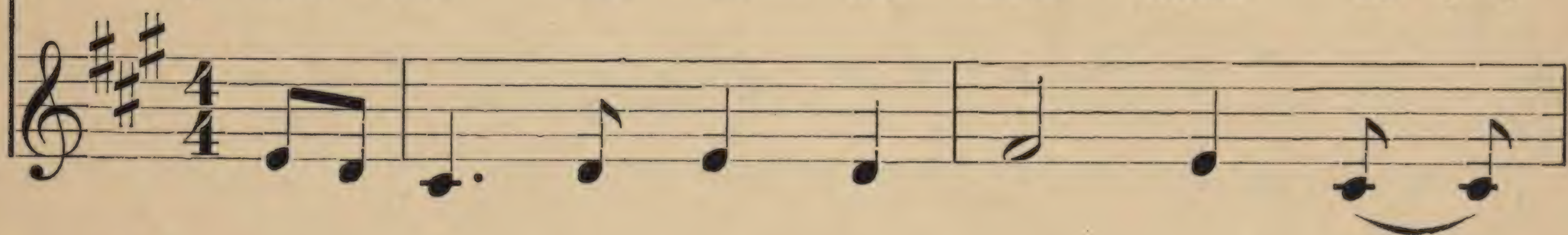
Na - ture all her chil-dren view-ing, Kind - ly bounteous, cares for all.

THE LITTLE DUSTMAN

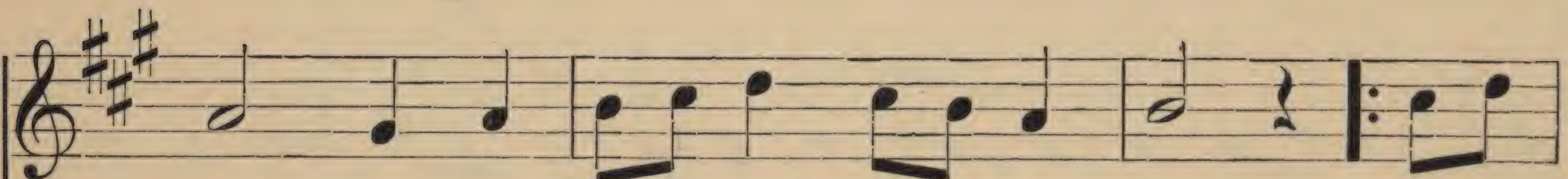
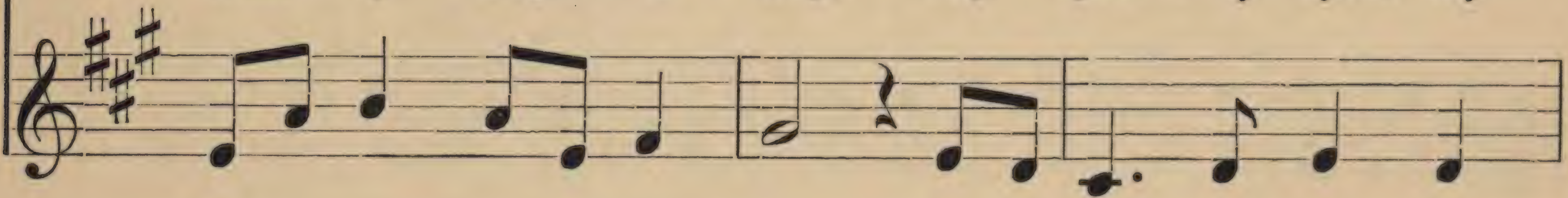
J. BRAHMS



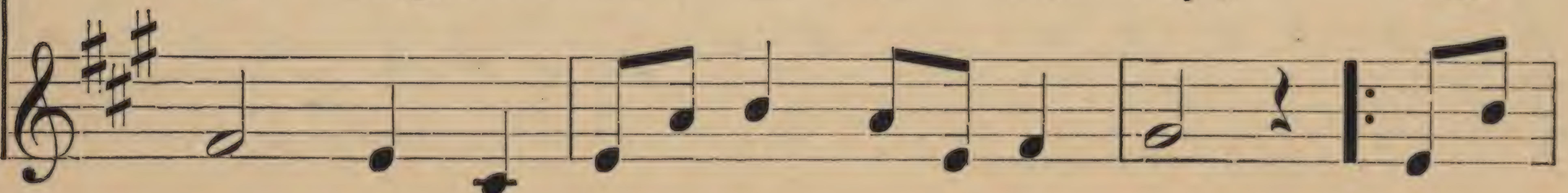
1. The flow - 'rets all sleep sound - ly Be - -
 2. The birds that sang so sweet - ly When .
 3. Now see, the lit - tle dust - man At the
 4. And ere the lit - tle dust - man Is . .




neath the moon's bright ray ; They nod their heads to -
 noon - day sun rose high, With - in their nests are
 win - dow shows his head, And looks for all good
 man - y steps a - way, Thy pret - ty eyes, my

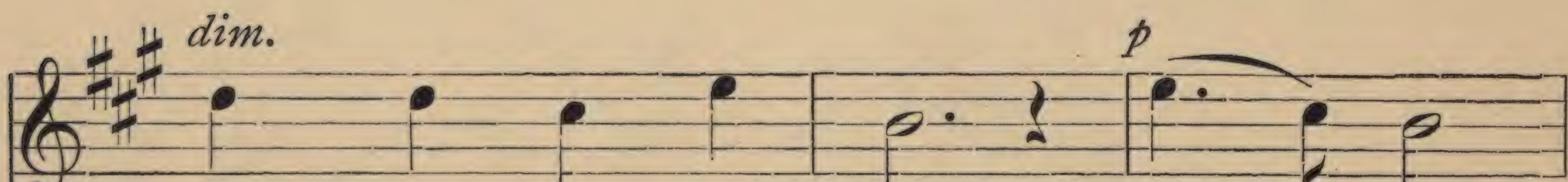
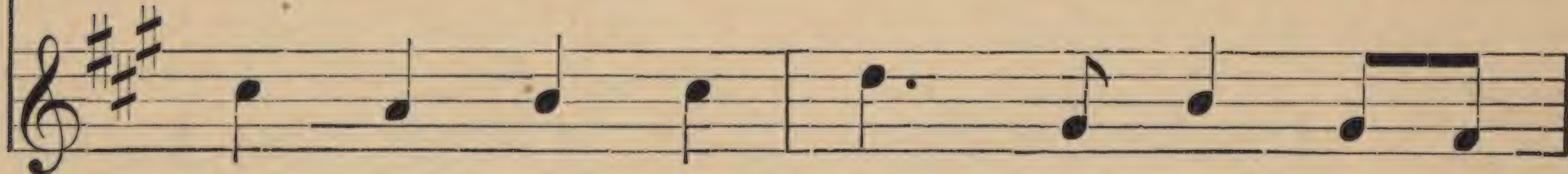


geth - er And dream the night a - way ; The
 sleep - ing, Now night is draw - ing nigh ; The
 chil - dren, Who ought to be in bed ; And
 dar - ling, Close fast un - til next day ; But

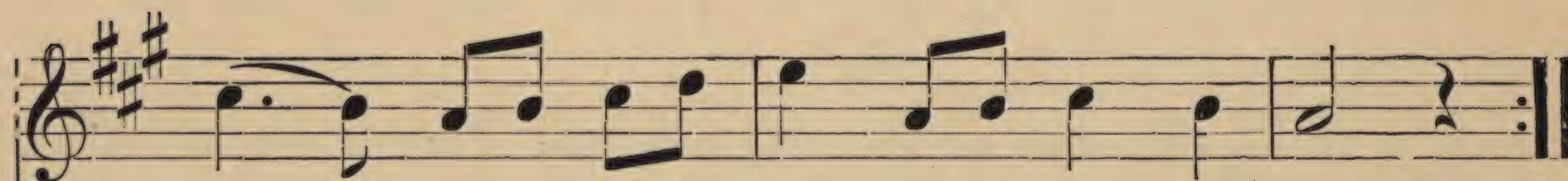
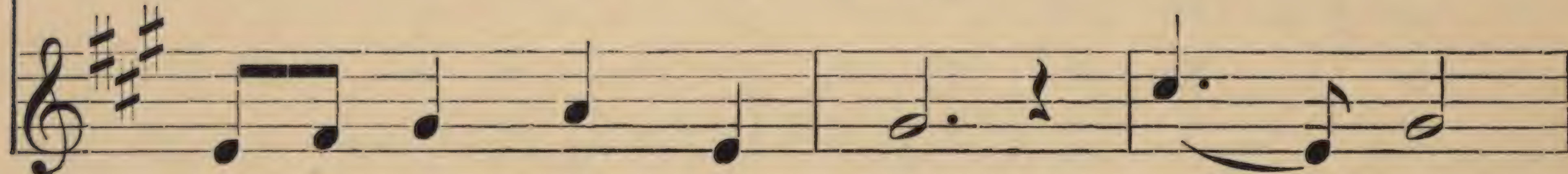




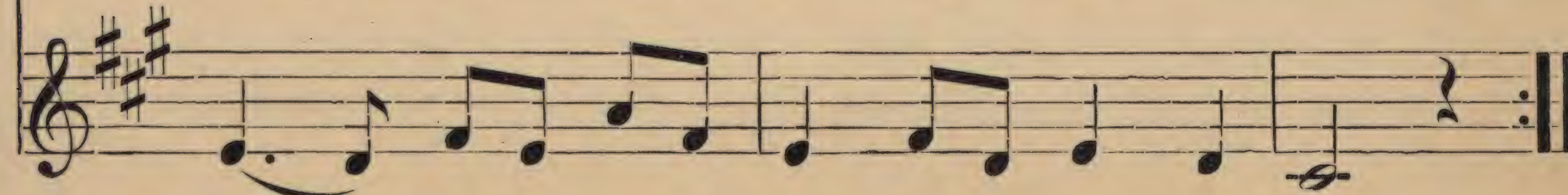
bud - ding trees wave to and fro, And
crick - et as it moves a - long A -
as each wea - ry pet he spies, Throws
they shall ope at morn - ing's light And



dim. mur - mur soft and low, Sleep on,
lone gives forth its song, Sleep on,
dust in - to its eyes. Sleep on,
greet the sun - shine bright. Sleep on,



Sleep on, sleep on, my lit - tle one.



THE CHROMATIC SCALE

		FLATS ♭	SHARPS #
8	Do		Do
7	Ti		Ti
		Te(Tay) $\flat 7$	$\sharp 6$ Li
6	La		La
		Le $\flat 6$	$\sharp 5$ Si
5	Sol		Sol
		Se $\flat 5$	$\sharp 4$ Fi
4	Fa		Fa
3	Mi		Mi
		Me $\flat 3$	$\sharp 2$ Ri
2	Re		Re
		Rä $\flat 2$	$\sharp 1$ Di(Dee)
1	Do		Do

NOTE. All sharps end in i (ee). All flats (except Rä) end in e (ay).

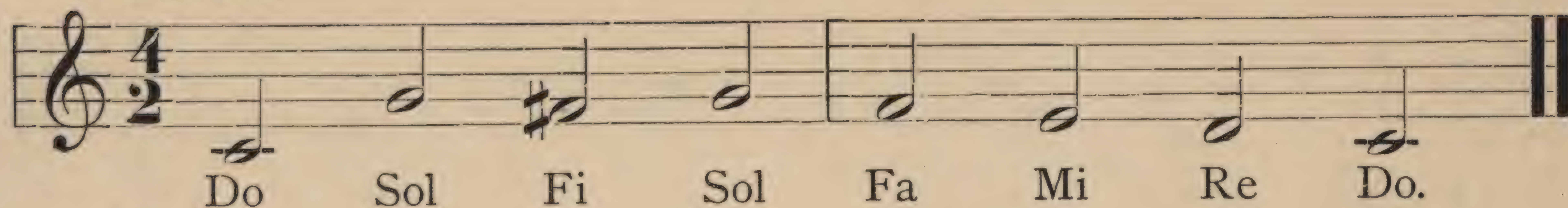
Do Di Re Ri Mi Fa Fi Sol Si La Li Ti Do

Do Ti Te La Le Sol Se Fa Mi Me Re Rä Do.

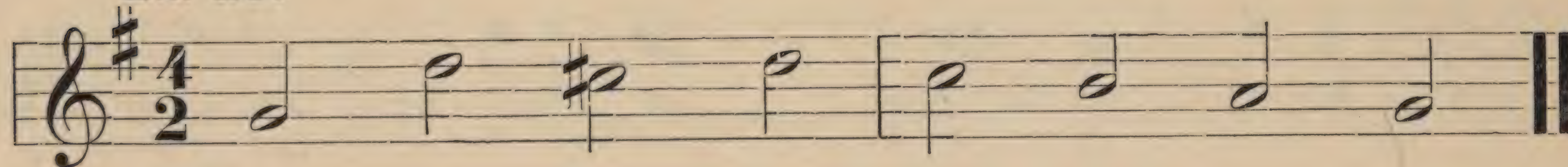
♮ A *Natural* is a sign used to take away the effect of a sharp or flat, consequently it lowers a note that has been sharpened, and raises a note that has been flattened.

An *Accidental* is a sharp, flat, or natural that does not occur in the signature; an accidental is effective to the end of the measure in which it occurs.

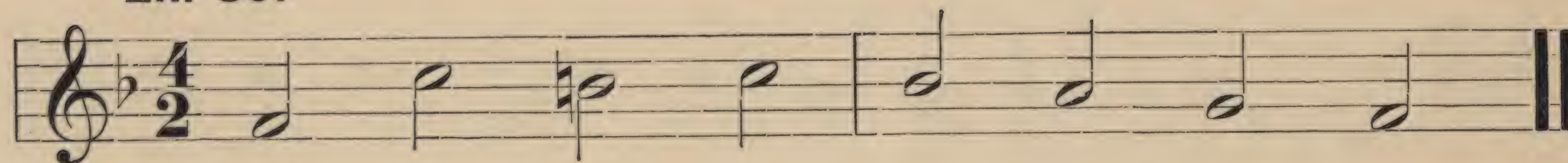
Ex. 28.



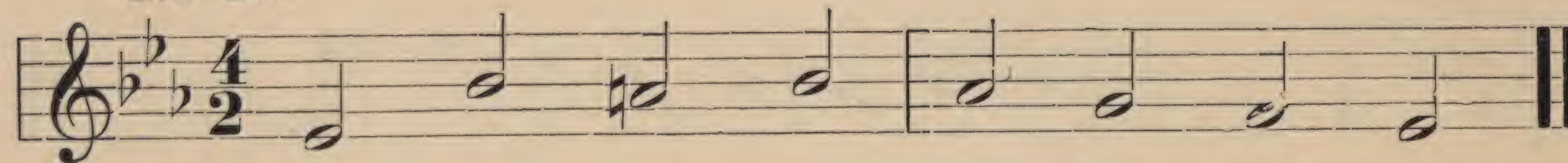
Ex. 29.



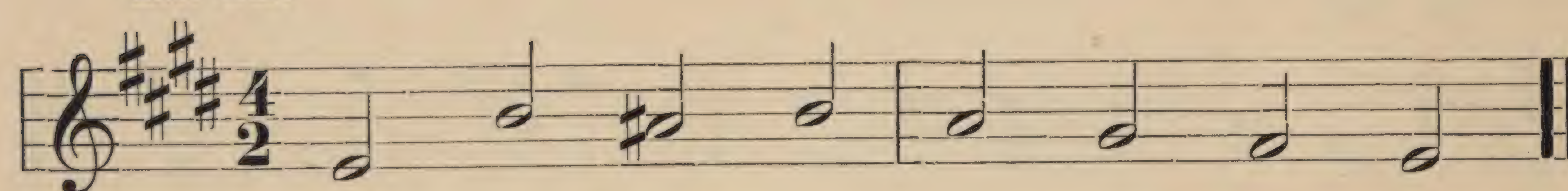
Ex. 30.



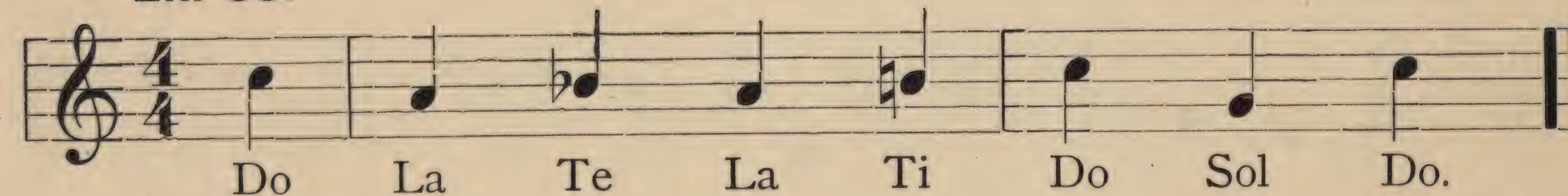
Ex. 31.



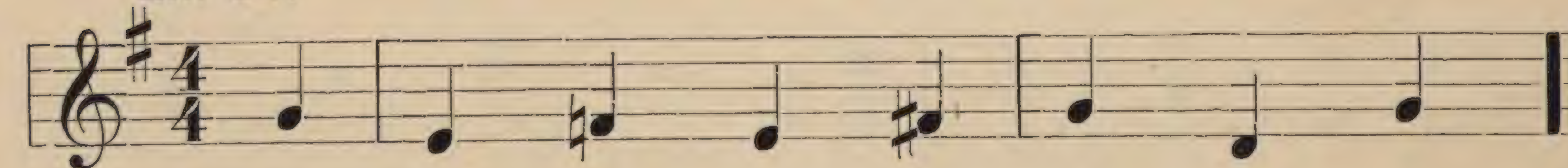
Ex. 32.



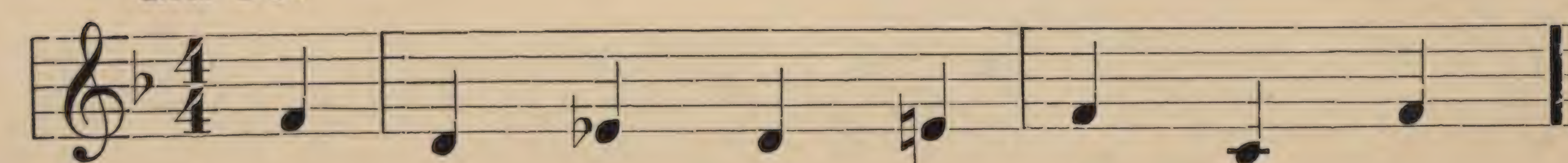
Ex. 33.



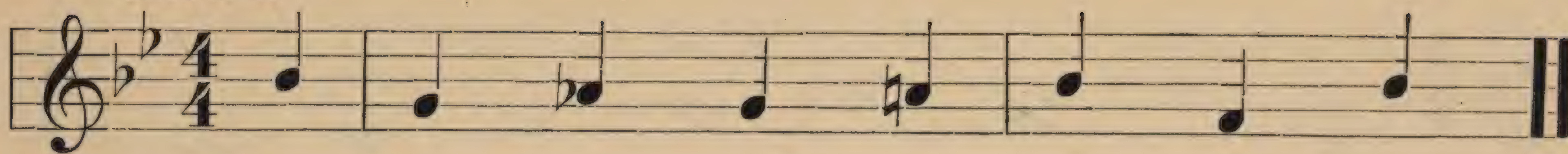
Ex. 34.



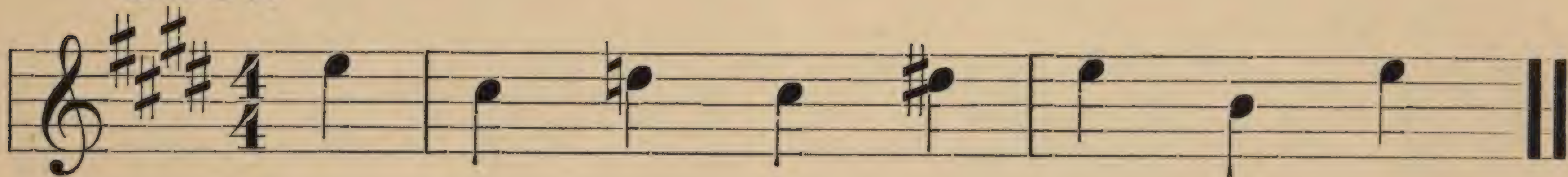
Ex. 35.



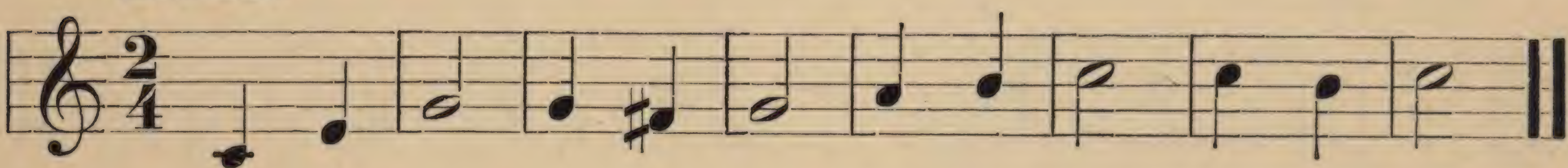
Ex. 36.



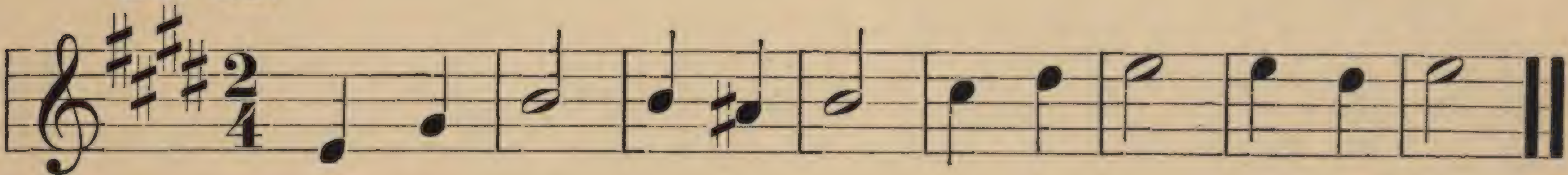
Ex. 37.



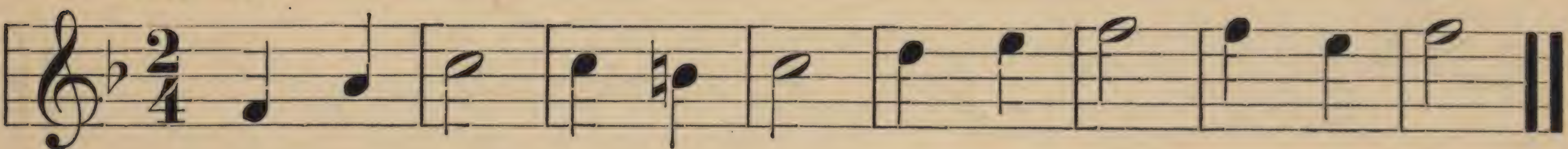
Ex. 38.



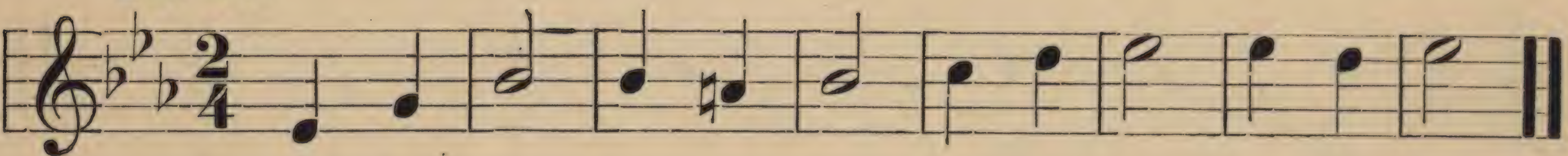
Ex. 39.



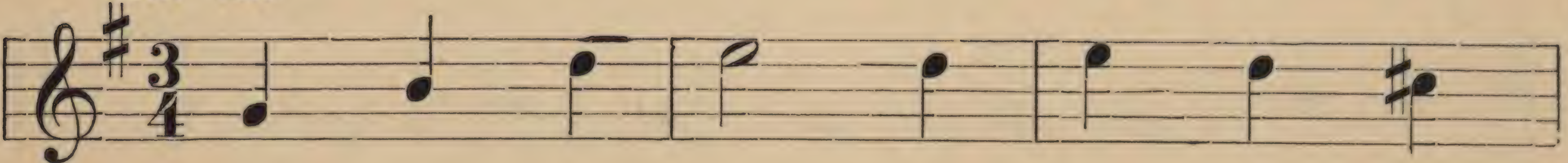
Ex. 40.



Ex. 41.



Ex. 42.



Ex. 43.

The first staff of music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of the following notes: a half note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

The first staff of music is written on a five-line staff with a treble clef. The key signature consists of one sharp, F#, indicating the key of D major. The melody begins with a quarter note on D4, followed by a quarter note on E4, and a quarter note on F#4. This is followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4. The sequence continues with a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The staff concludes with a quarter note on E4 and a quarter note on D4.

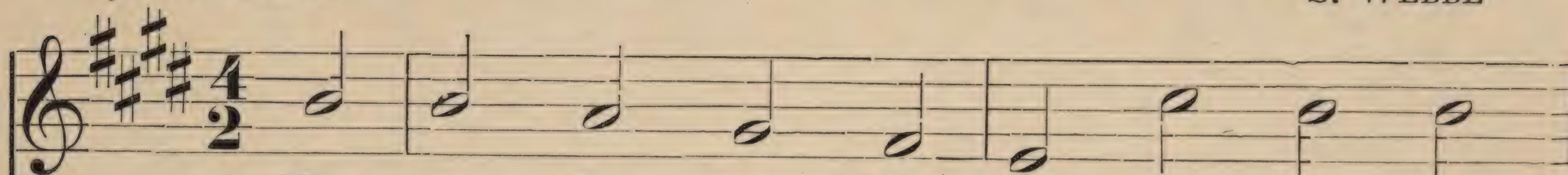
The first staff of music is written on a five-line treble clef. The key signature consists of one sharp, F#, indicating the key of D major or F# minor. The melody begins with a quarter note on D4, followed by an eighth note on E4, a quarter note on F#4, and a quarter rest. This is followed by a quarter note on G4, an eighth note on A4, a quarter note on B4, and a quarter note on A4. The melody continues with a quarter note on G4, an eighth note on F#4, a quarter note on E4, and a quarter note on D4. The staff concludes with a quarter rest and a double bar line.

Ex. 44.

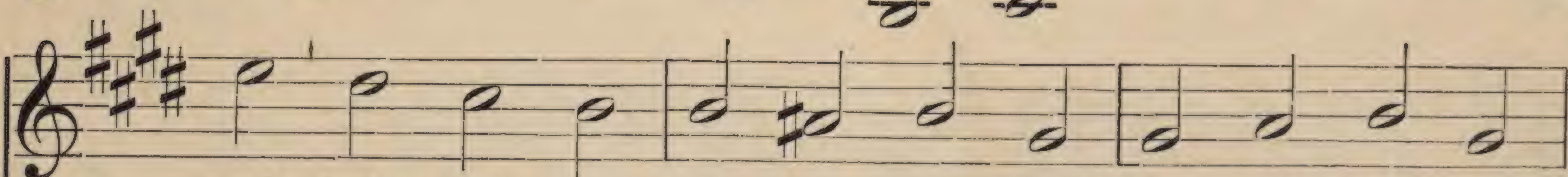
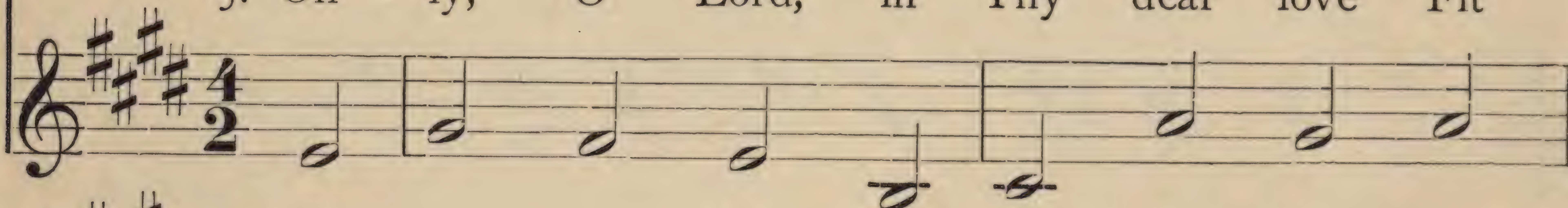
NEW EVERY MORNING IS THE LOVE

JOHN KEBLE

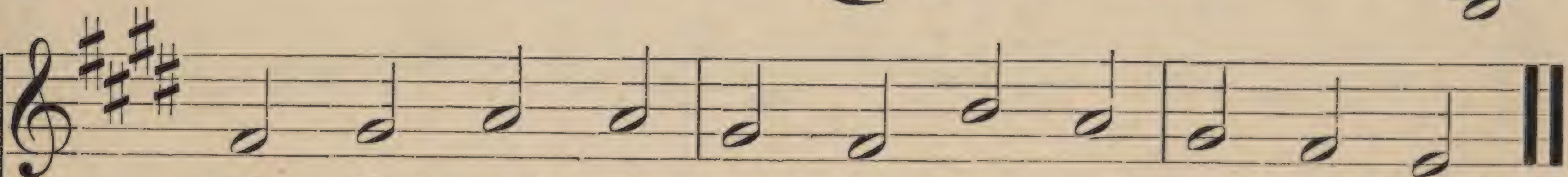
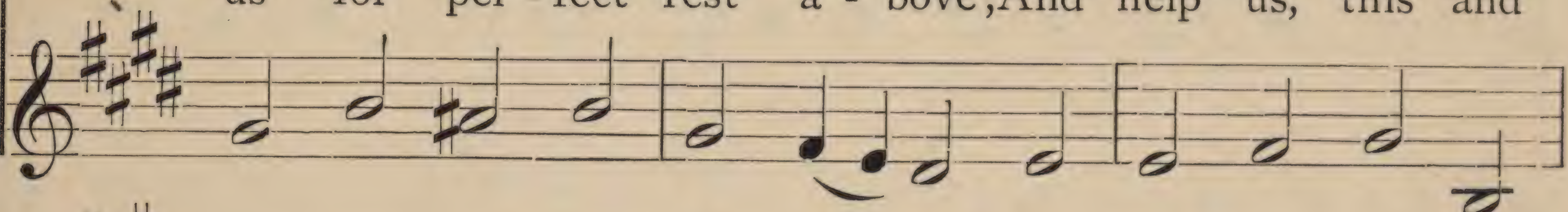
S. WEBBE



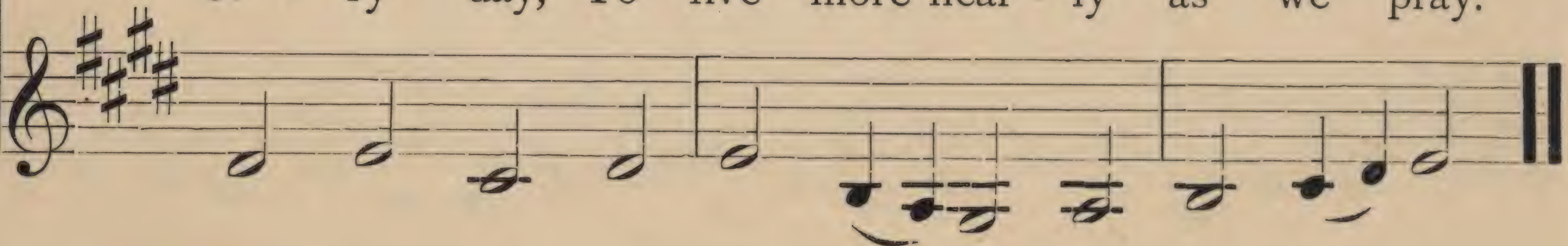
1. New ev - 'ry morn - ing is the love Our
2. New mer - cies, each re - turn - ing day, Hov -
3. If on our dai - ly course our mind Be
4. The triv - ial round, the com - mon task, Will
5. On - ly, O Lord, in Thy dear love Fit



wak - 'ning and up - ris - ing prove ; Thro' sleep and dark-ness
 er a - round us while we pray ; New per - ils past, new
 set to hal - low all we find, New treas - ures still of
 fur - nish all we need to ask, Room to de - ny our -
 us for per - fect rest a - bove ; And help us, this and



safe - ly brought, Re - stored to life, and pow'r, and thought.
 sins for - giv'n, New tho'ts of God, new hopes of heav'n.
 count - less price God will pro - vide for sac - ri - fice.
 selves, a road To bring us dai - ly near - er God.
 ev - 'ry day, To live more near - ly as we pray.



Ex. 45.

Exercise 45 is written in 3/4 time and consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues the melody with quarter notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff continues with quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The fourth staff concludes the exercise with quarter notes: C2, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, followed by a double bar line.

Ex. 46.

Exercise 46 is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of two sharps. The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4, B3, A3, G#3, F#3. The second staff continues with quarter notes: F#3, E3, D3, C3, B2, A2, G#2, F#2, E2, D2, C2, B1, A1, G#1, F#1. The third staff continues with quarter notes: F#1, E1, D1, C1, B0, A0, G#0, F#0, E0, D0, C0, B-1, A-1, G#-1, F#-1. The fourth staff concludes the exercise with quarter notes: F#-1, E-1, D-1, C-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C-2, B-3, A-3, G#-3, F#-3, followed by a double bar line.

A HOLIDAY

Tune "Cader Idris"

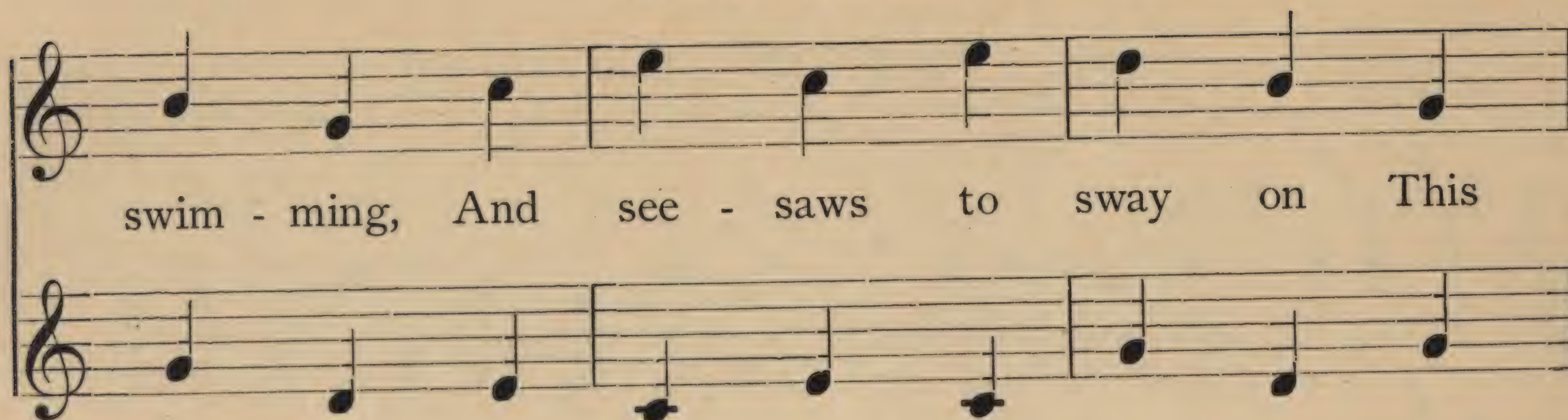
f

The bright sun is shin - ing, A

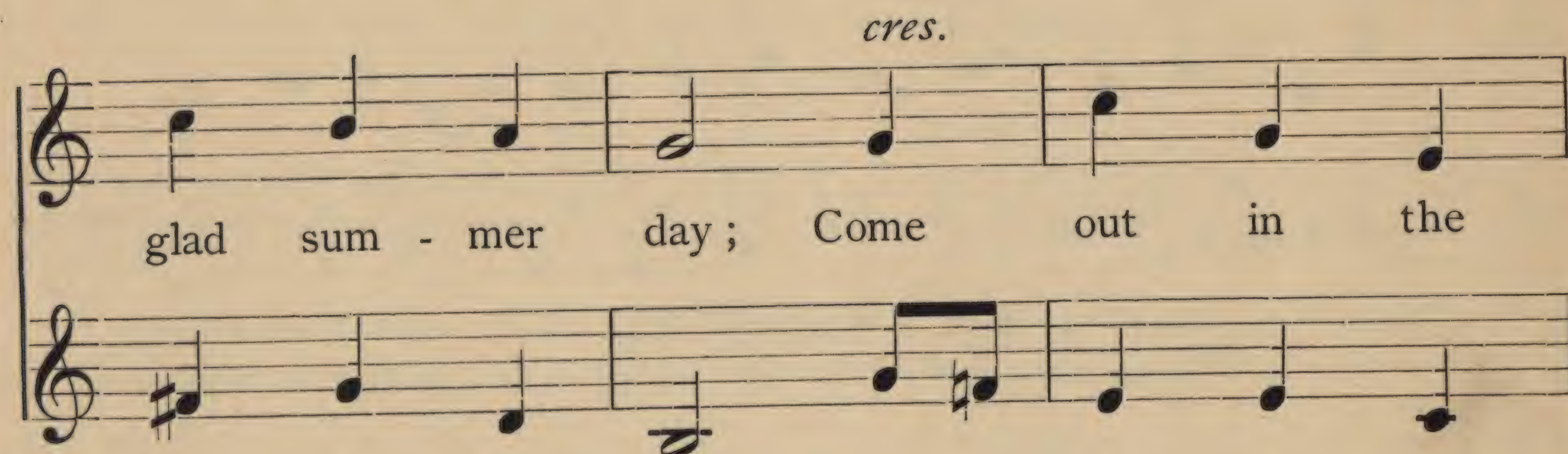
fresh wind is blow - ing, Have no sad re -

pin - ing, Be hap - py and gay. With

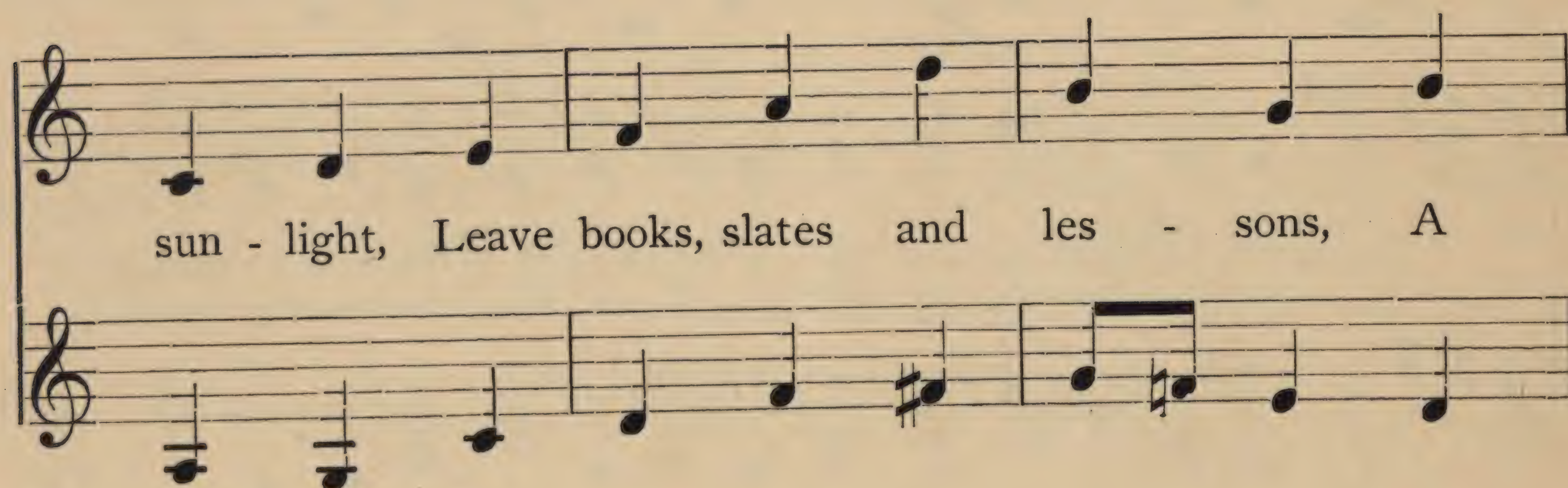
green grass to play on, Clear wa - ter for



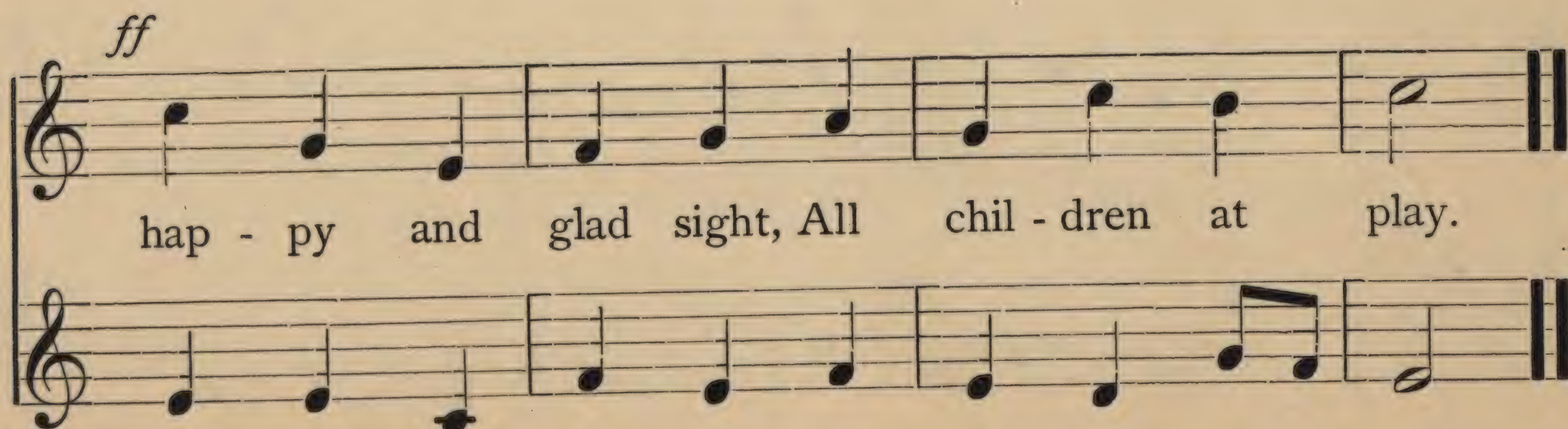
swim - ming, And see - saws to sway on This



cres.
glad sum - mer day; Come out in the



sun - light, Leave books, slates and les - sons, A

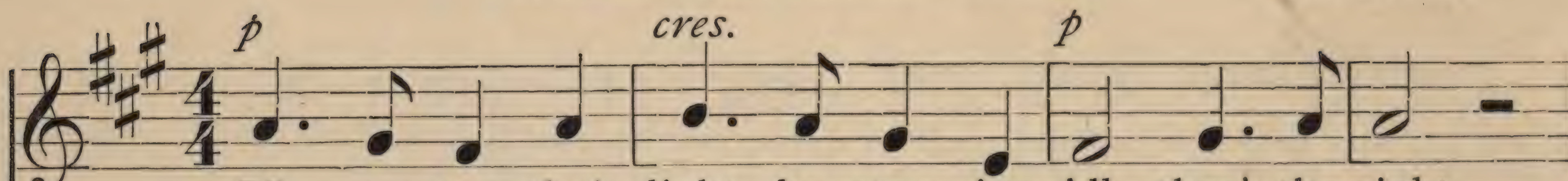


ff
hap - py and glad sight, All chil - dren at play.

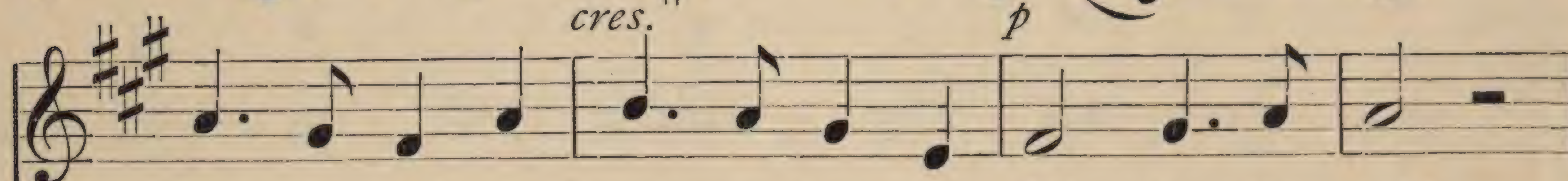
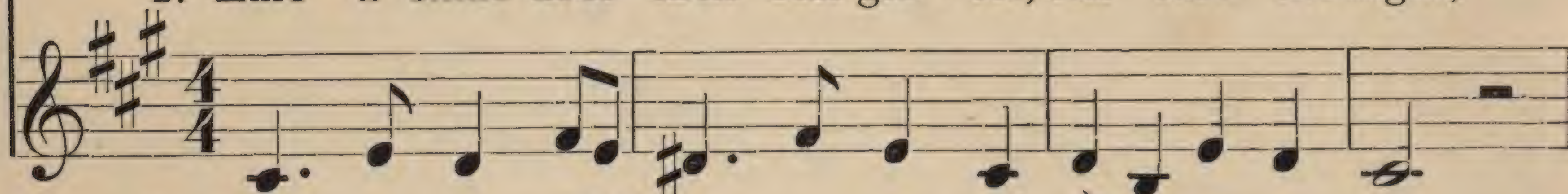
ALL THROUGH THE NIGHT

By permission of The Vincent Music Co., Limited

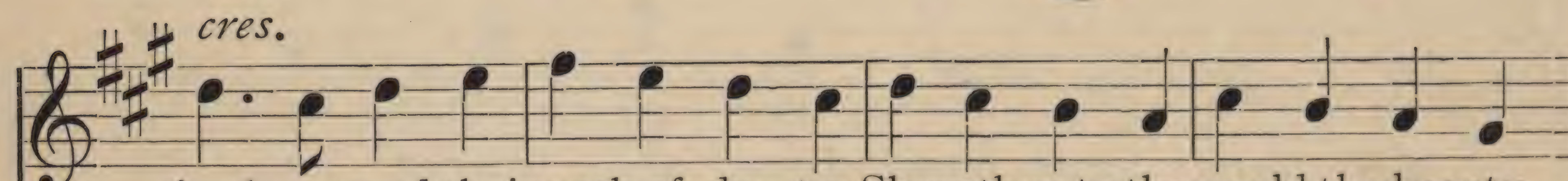
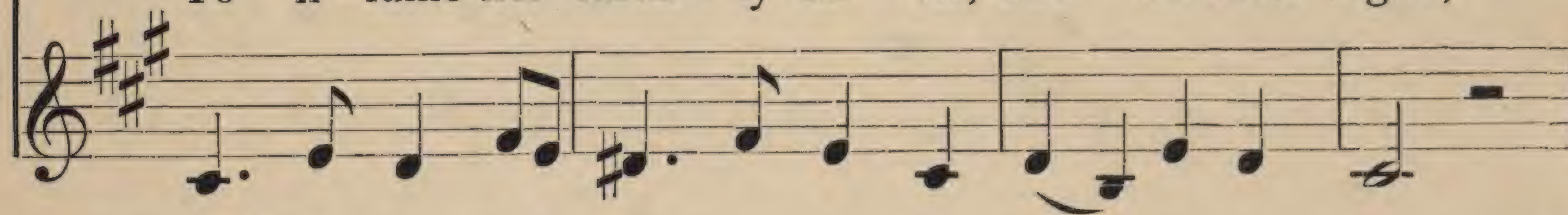
Welsh Air



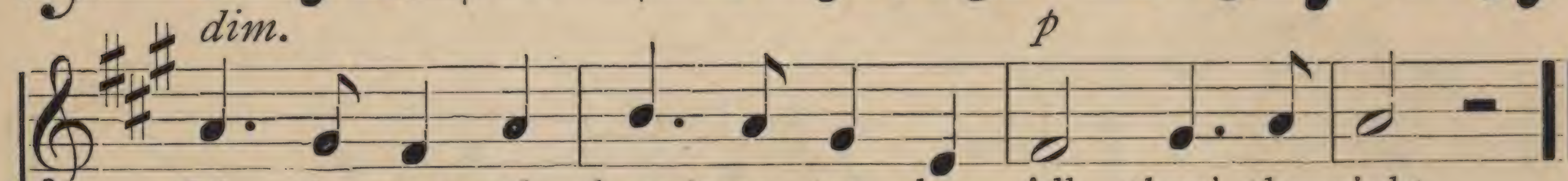
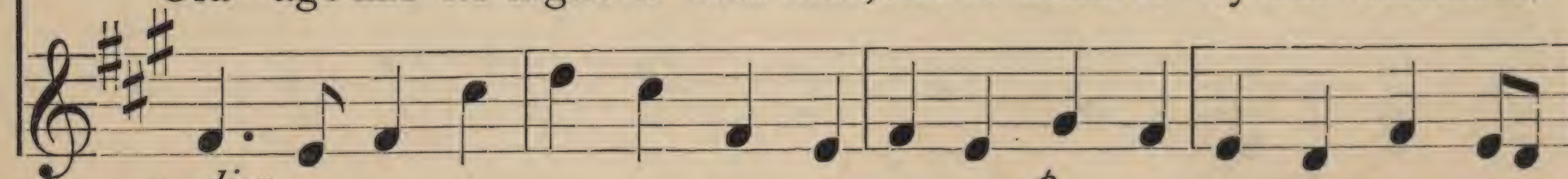
1. Sil - ver stars their light be - stow - ing, All thro' the night,
 2. Like a smile does each star glis - ter, All thro' the night,



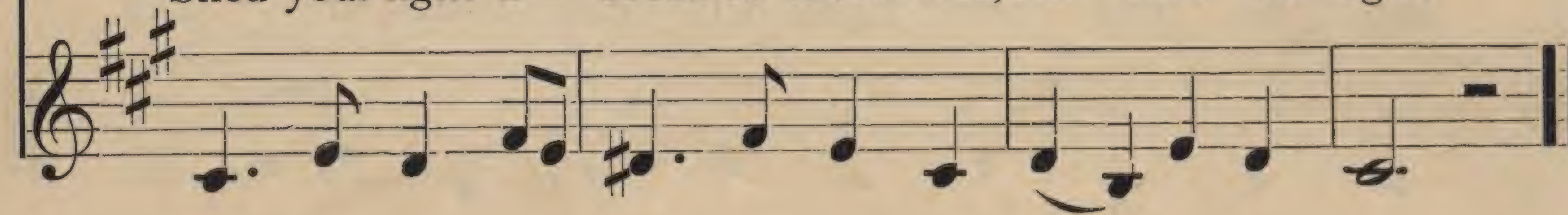
They the path to heav'n areshow-ing, All thro' the night;
 To il - lume her earth - ly sis - ter, All thro' the night;



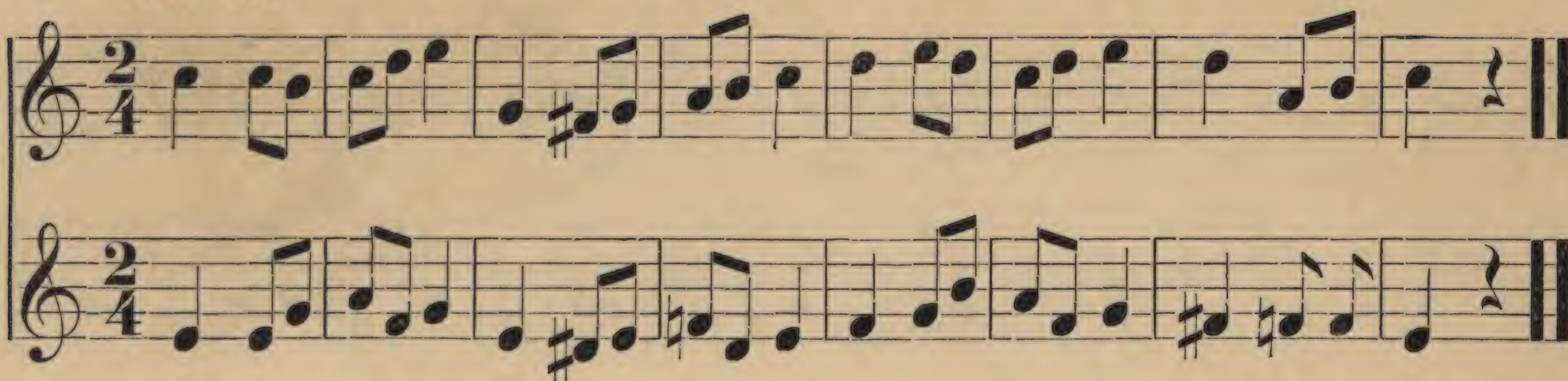
As they tread their path of du - ty, Show they to the world the beauty,
 Old age has its night of sick-ness, But to beau - ti - fy our weakness,



Of the peace of heav'n so tru - ly, All thro' the night.
 Shed your light a - broad in meek-ness, All thro' the night.

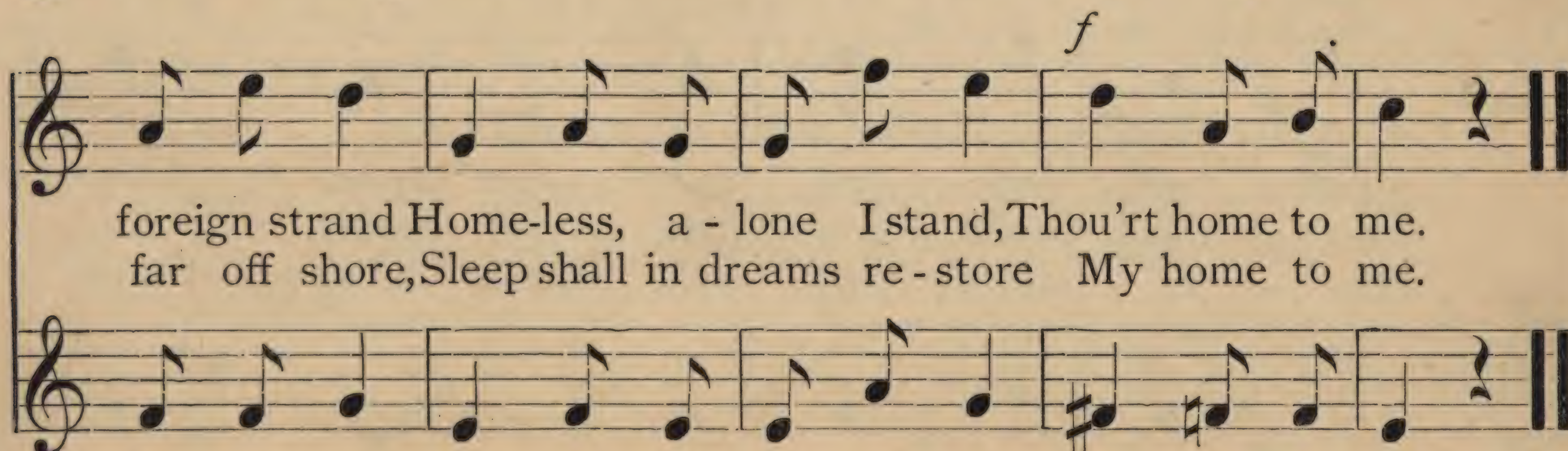
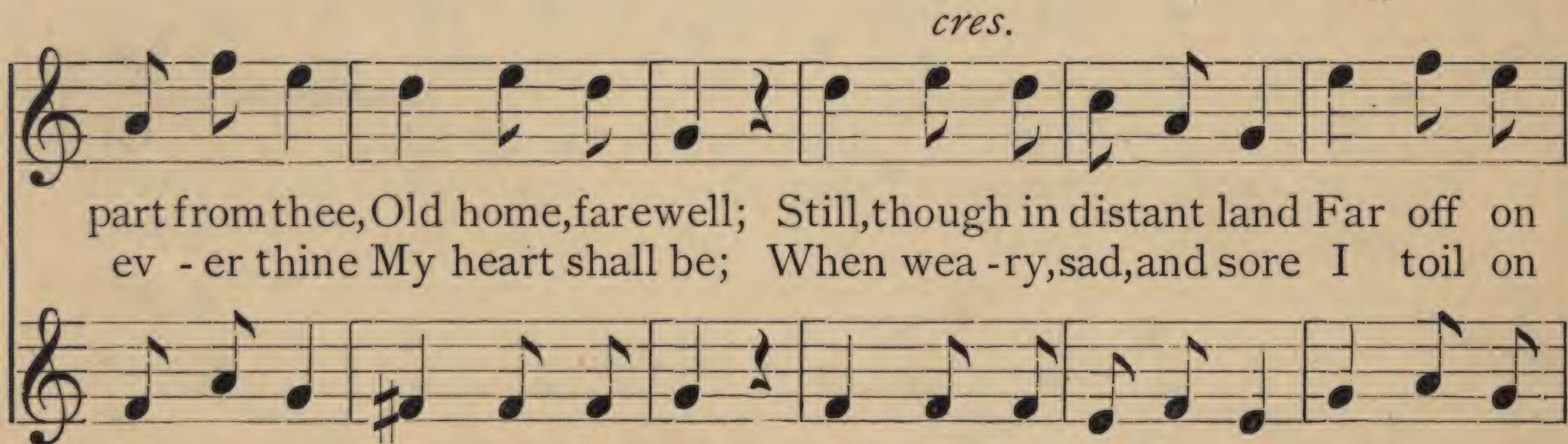
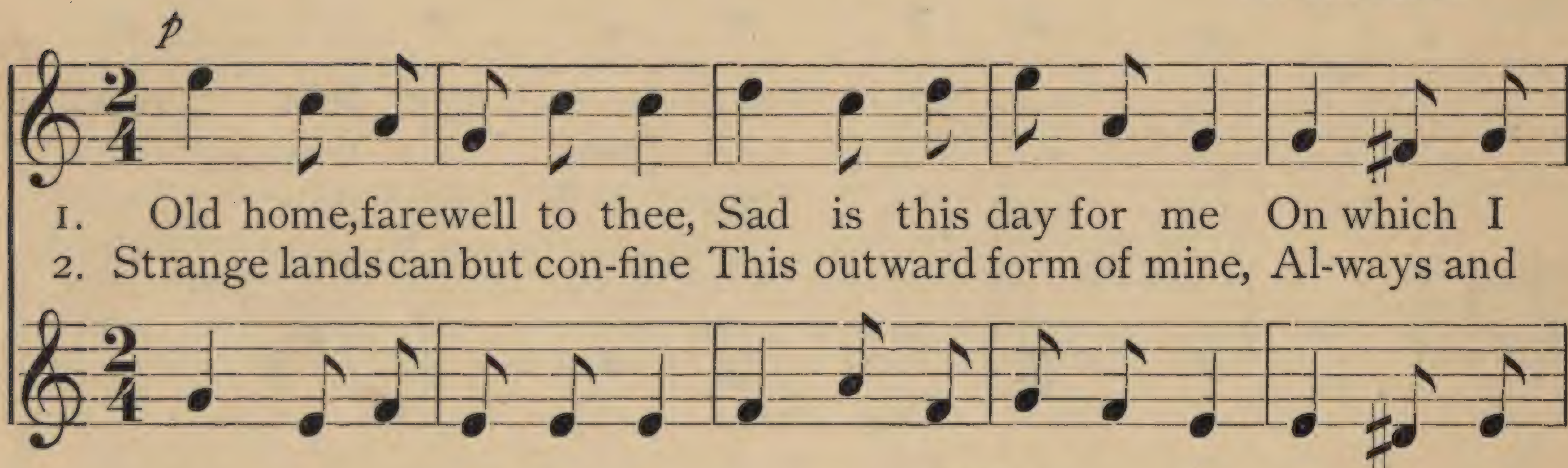


Ex. 47.

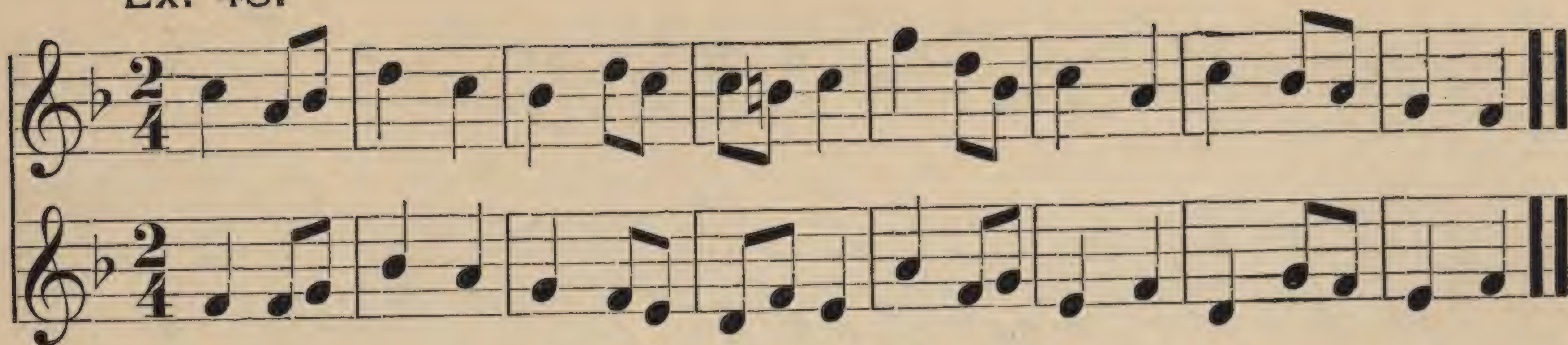


FAREWELL TO HOME

F. KÜCKEN



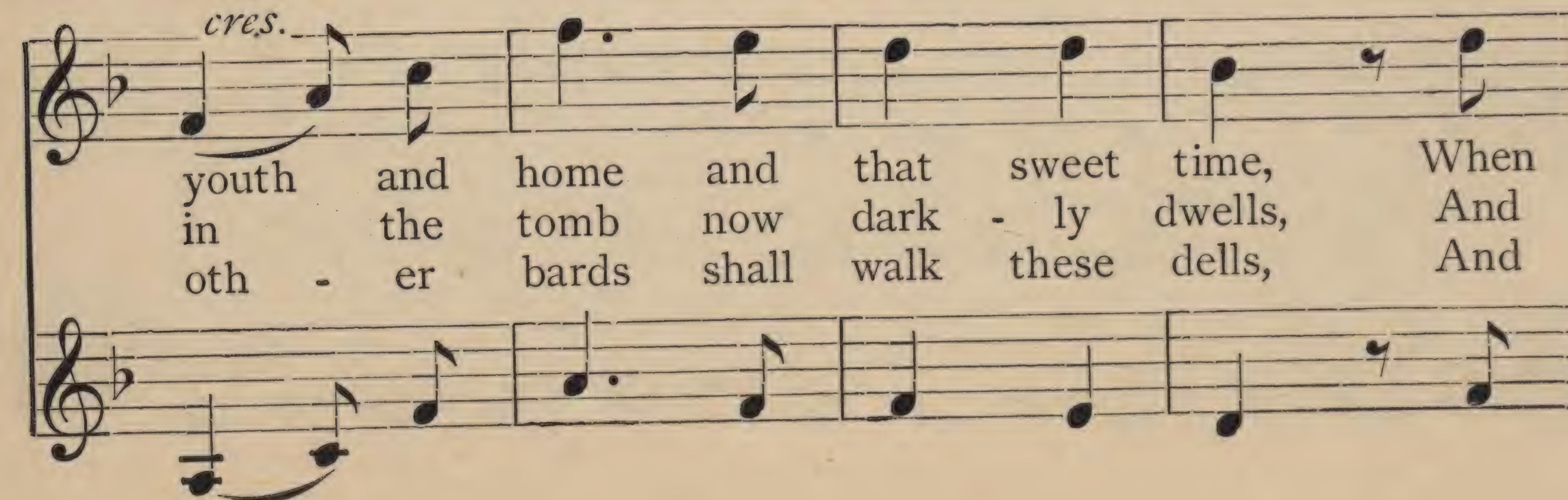
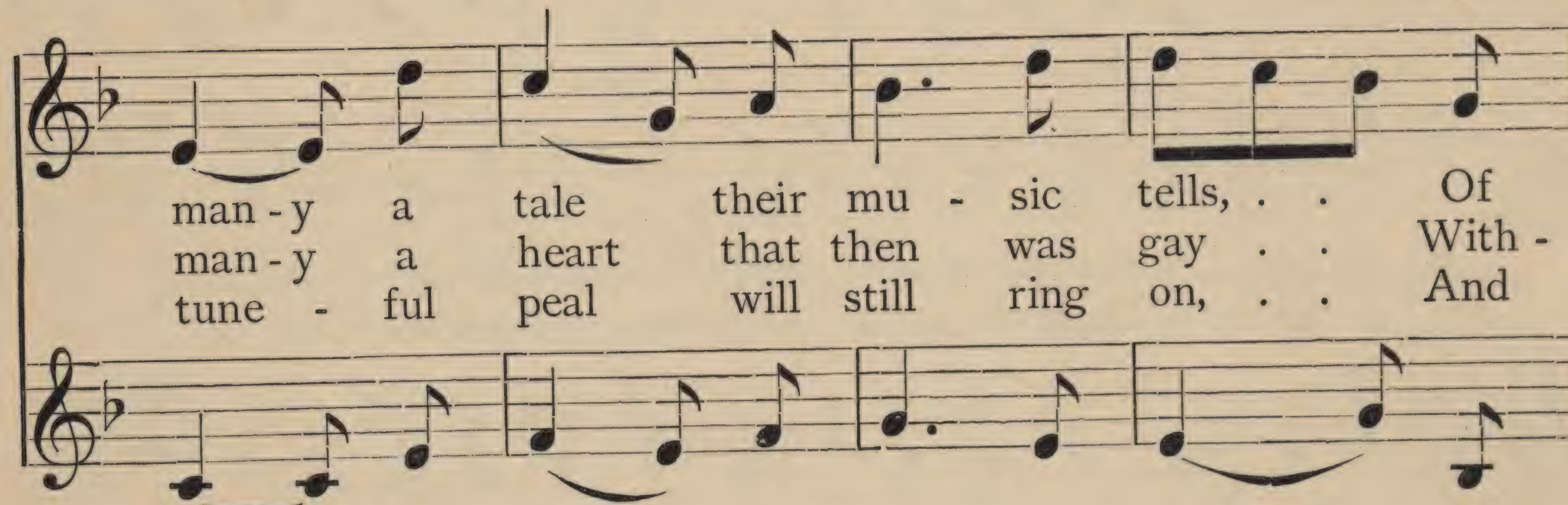
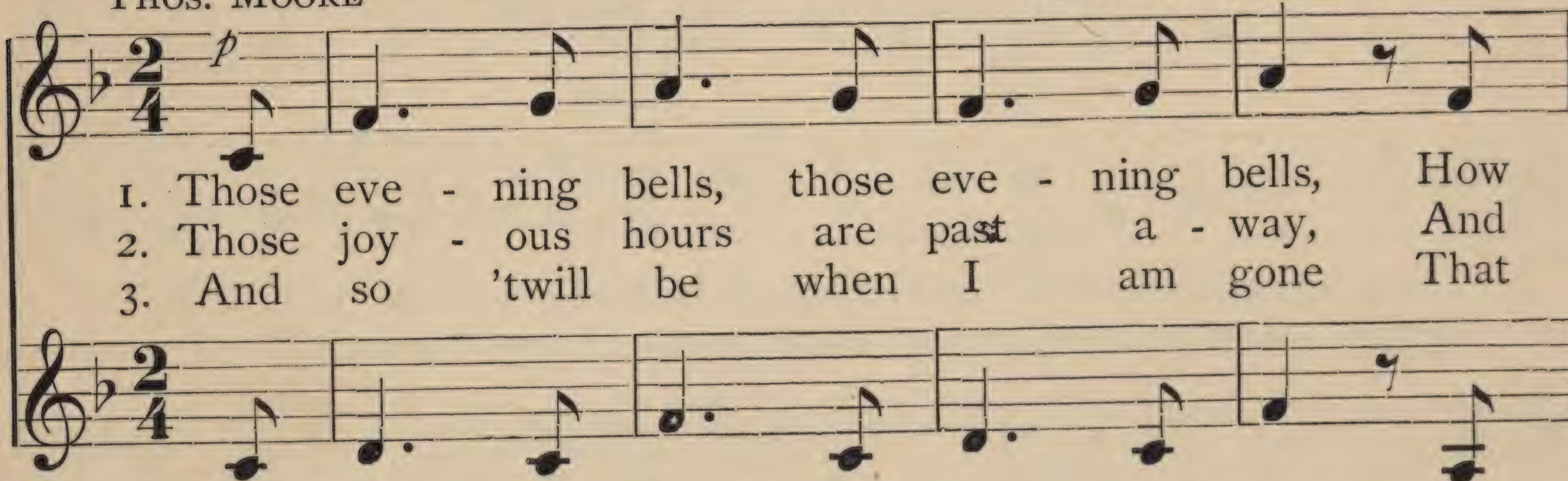
Ex. 48.

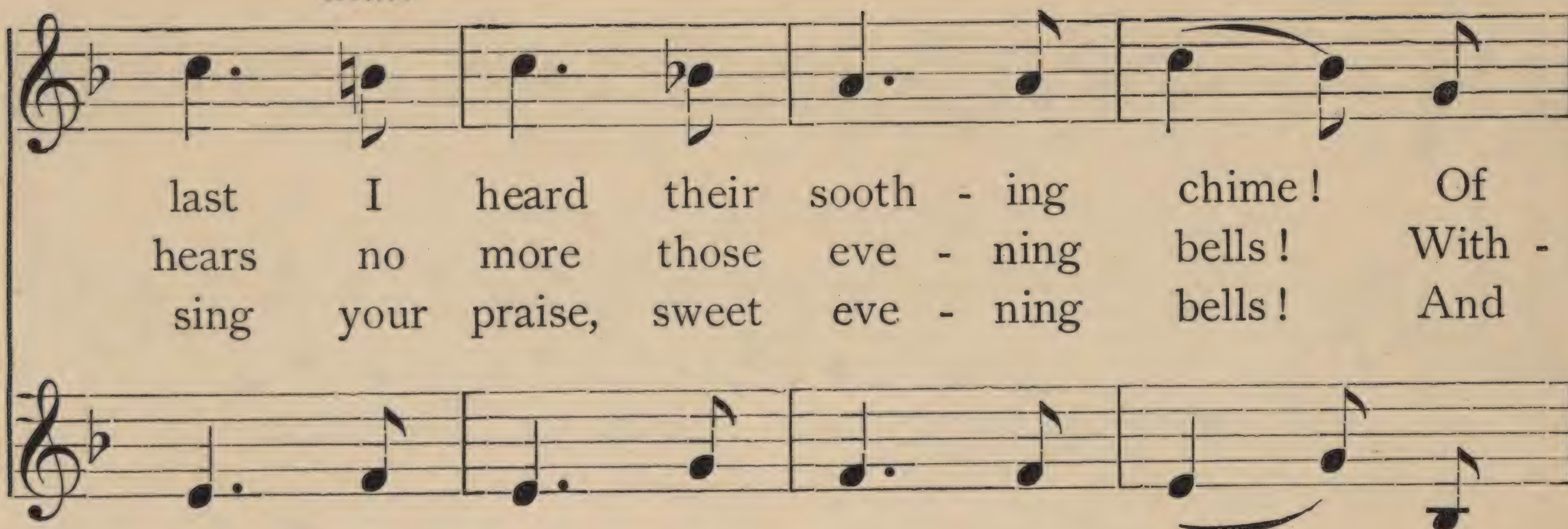


THOSE EVENING BELLS

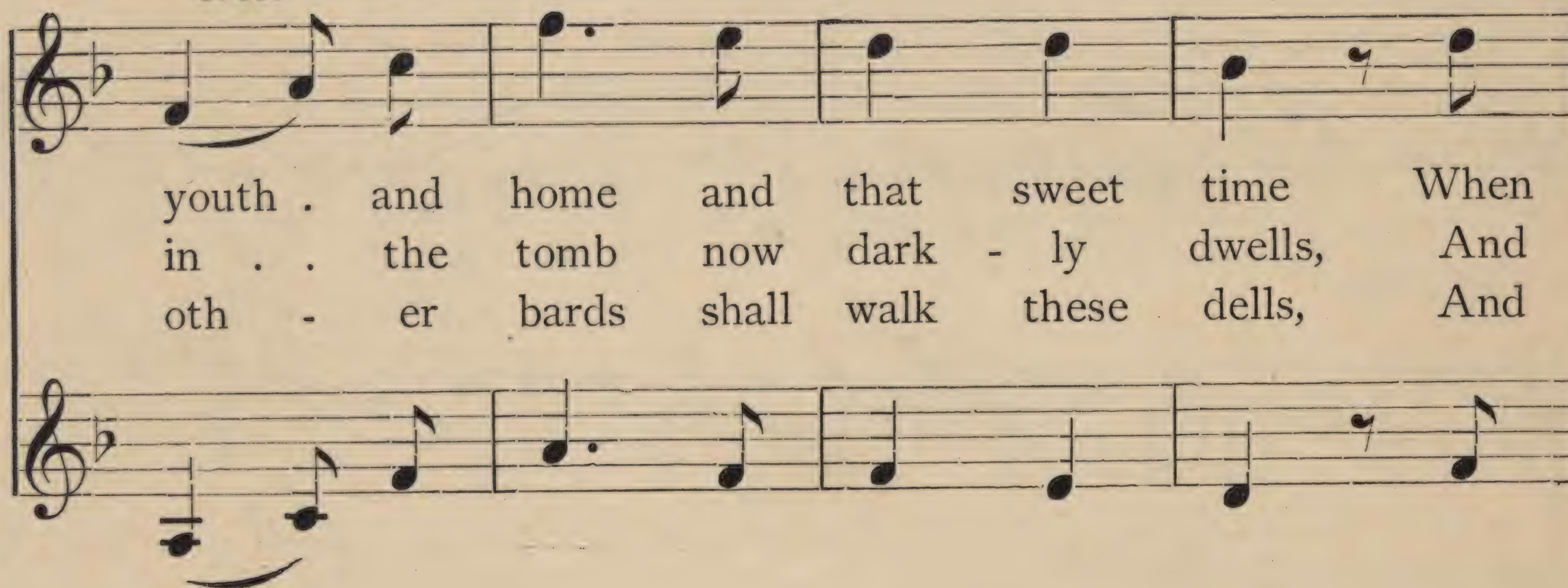
THOS. MOORE

Ascribed to BEETHOVEN

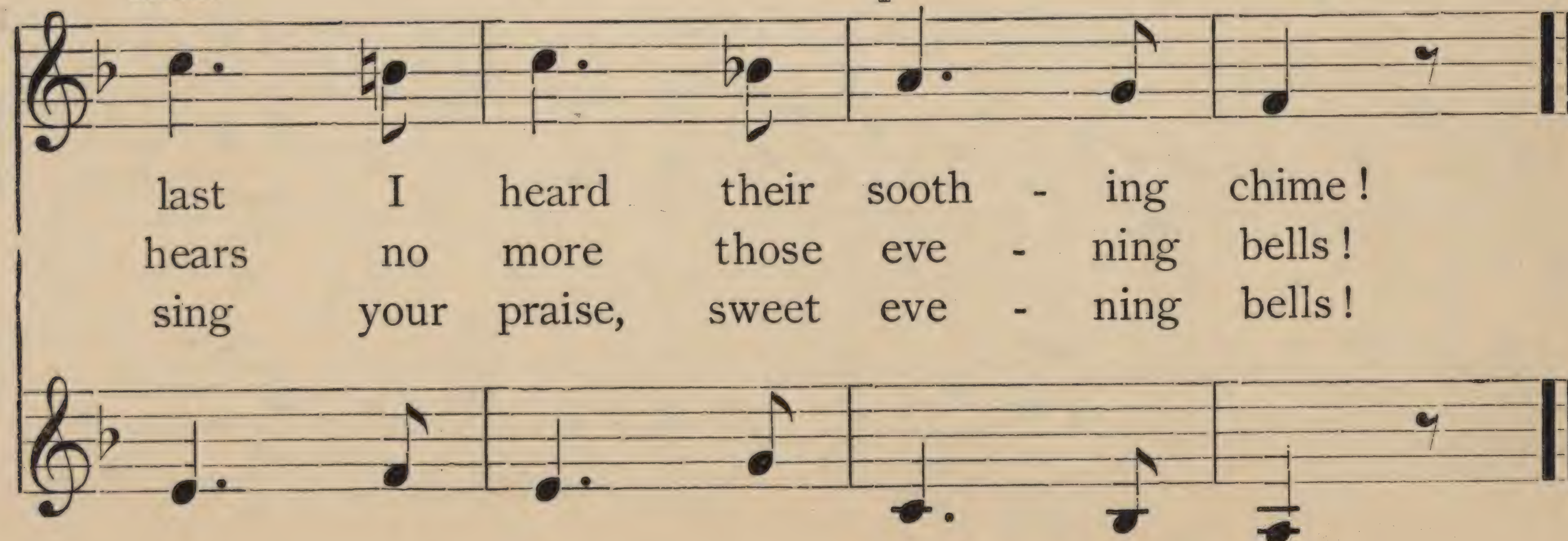


dim.

last I heard their sooth - ing chime ! Of
hears no more those eve - ning bells ! With -
sing your praise, sweet eve - ning bells ! And

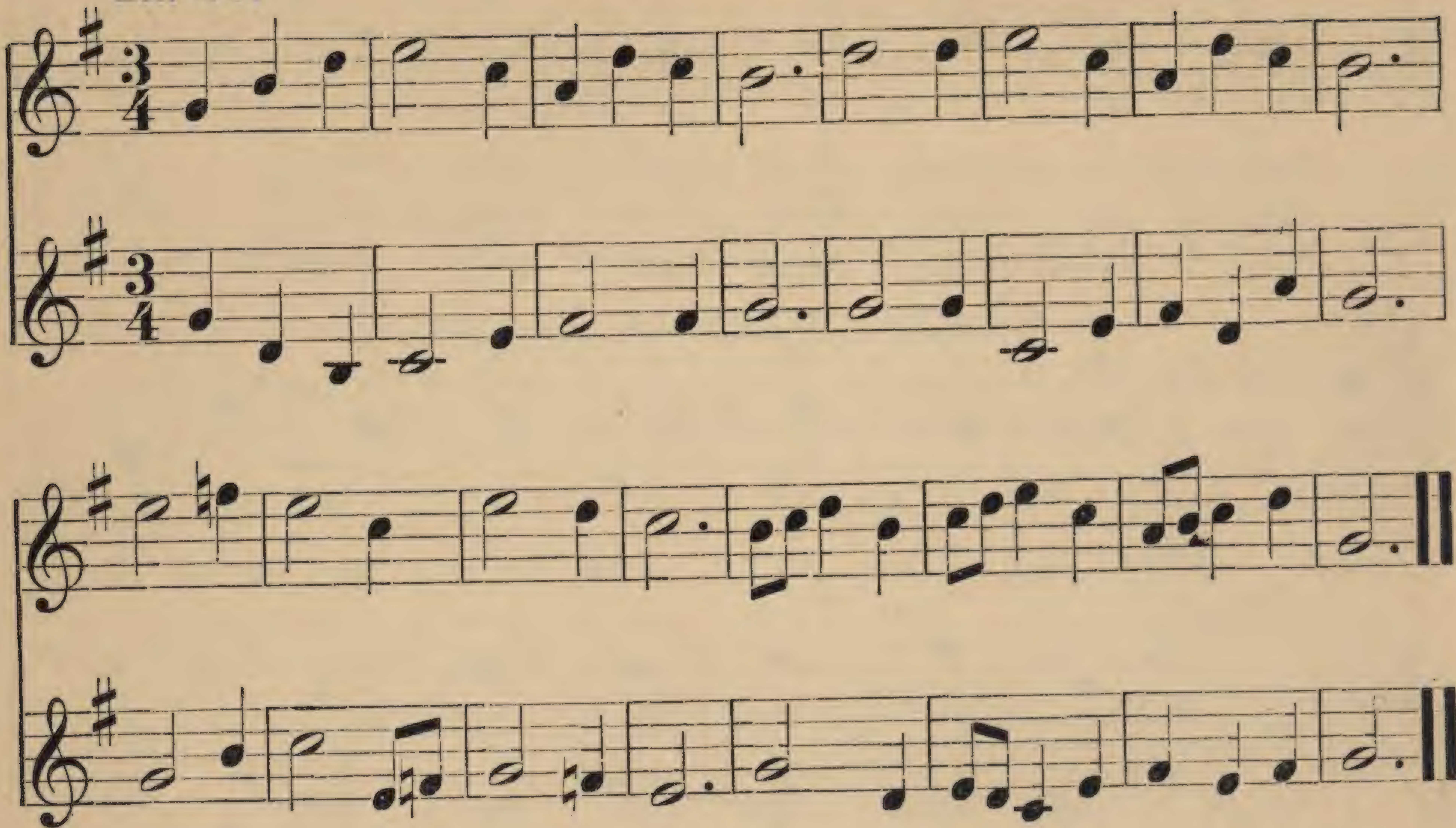
cres.

youth . and home and that sweet time When
in . . the tomb now dark - ly dwells, And
oth - er bards shall walk these dells, And

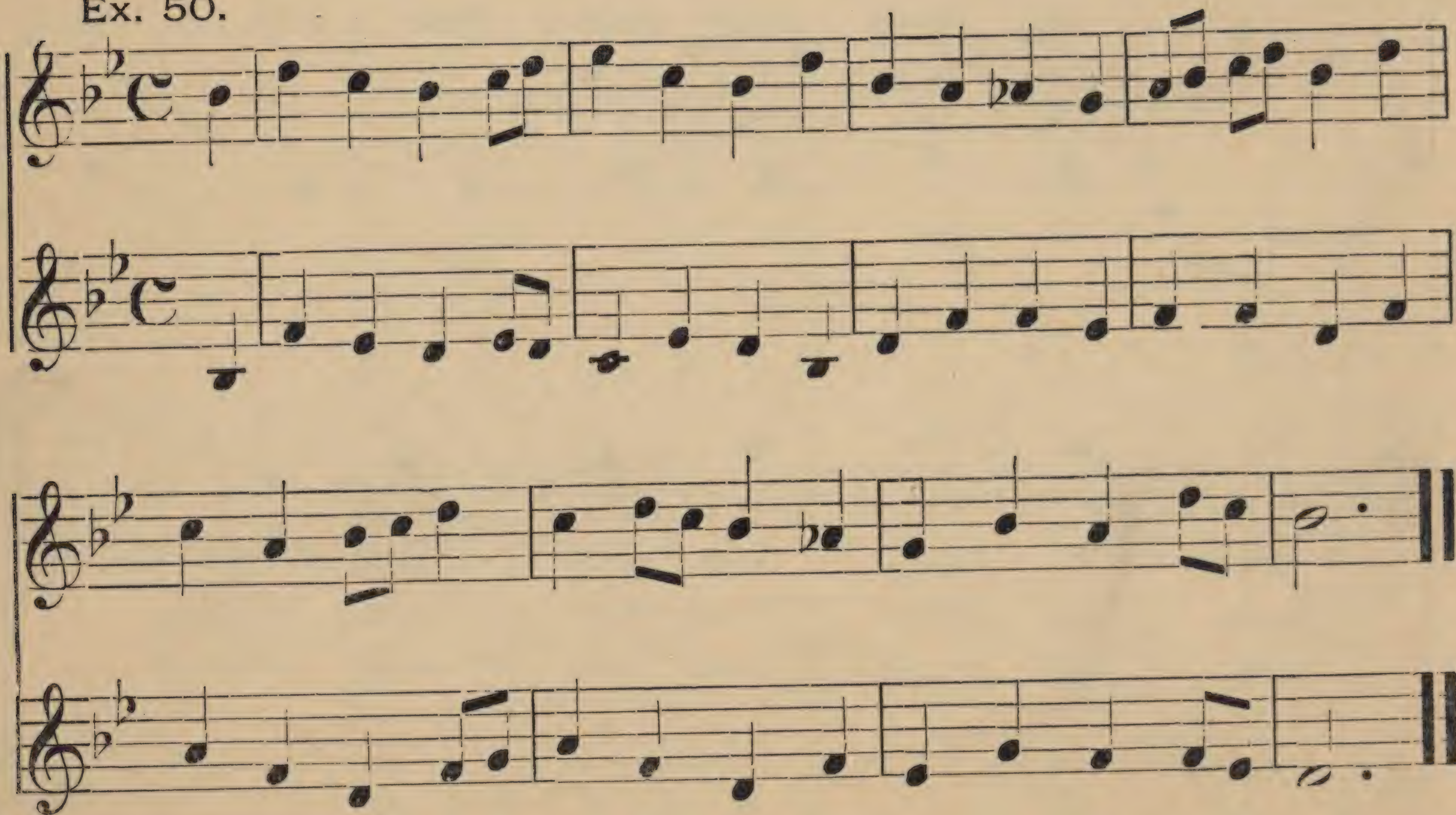
*dim.**p*

last I heard their sooth - ing chime !
hears no more those eve - ning bells !
sing your praise, sweet eve - ning bells !

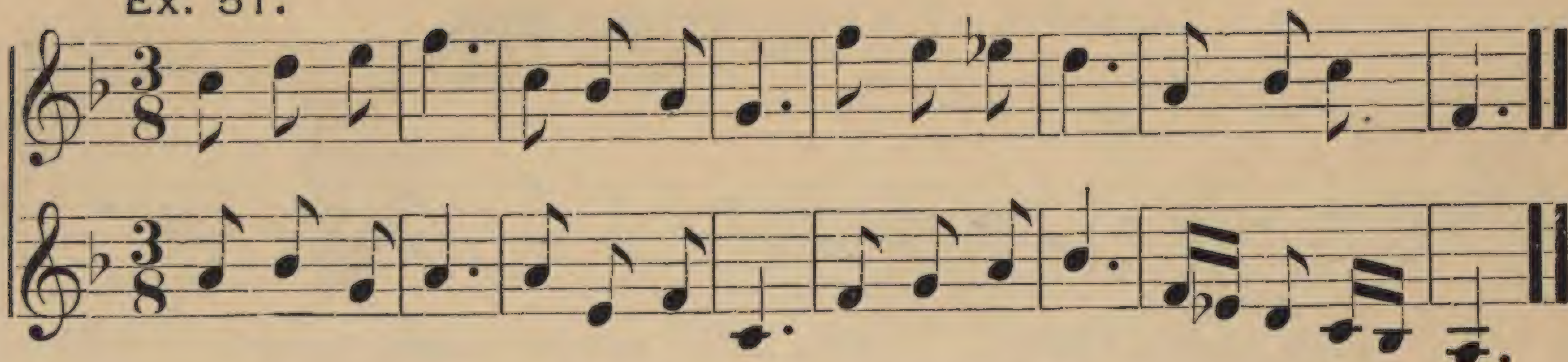
Ex. 49.



Ex. 50.

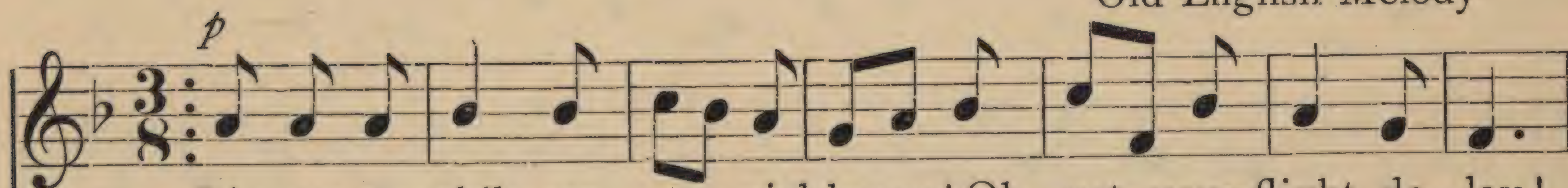


Ex. 51.

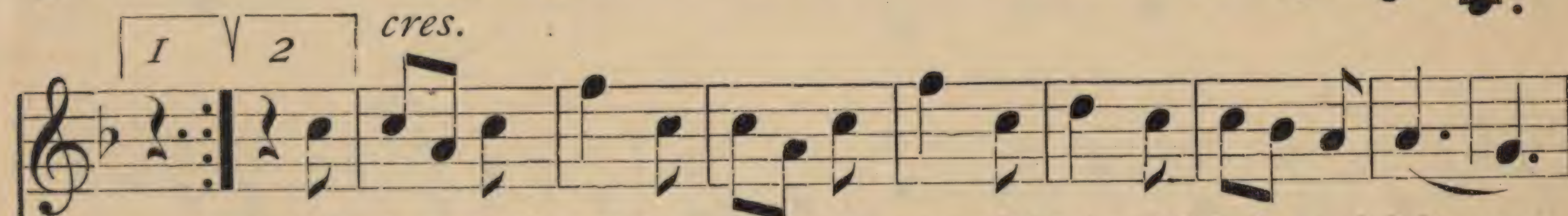
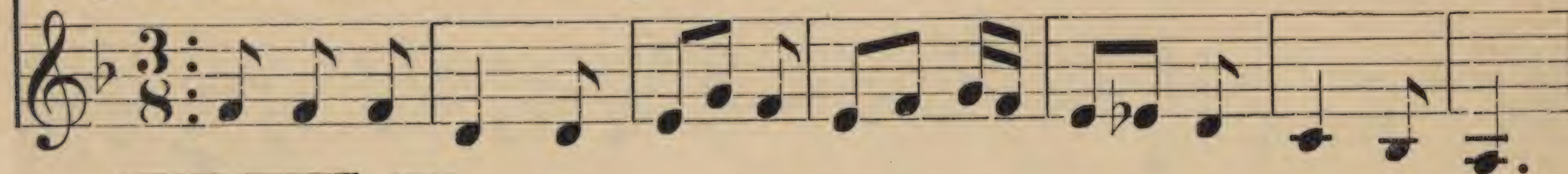


LINGER AWHILE, YE GENIAL HOURS

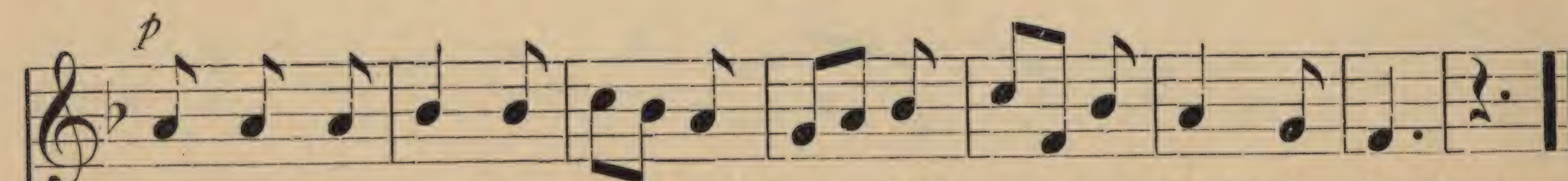
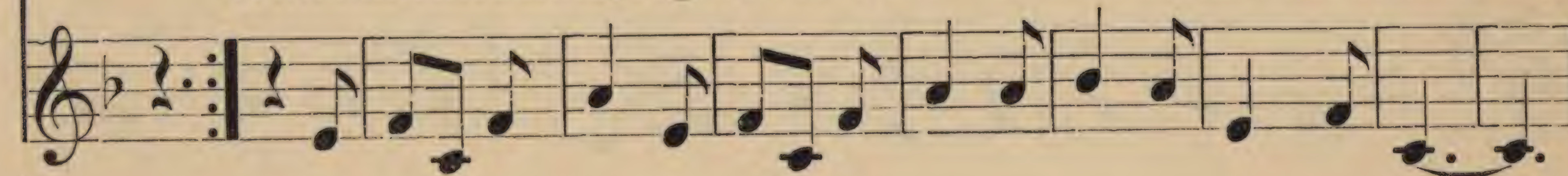
Old English Melody



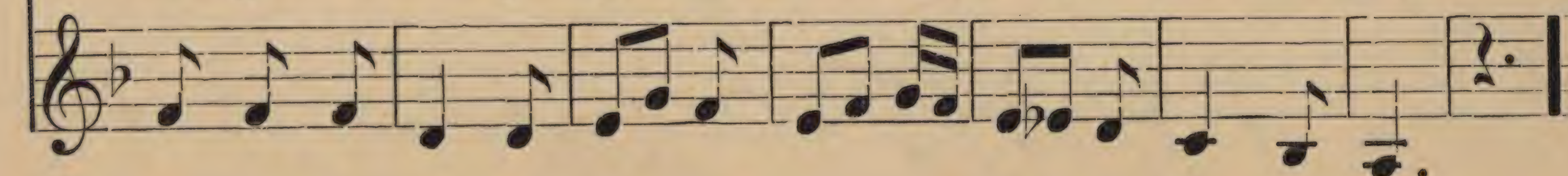
1. Lin-ger a - while, ye ge - nial hours! Oh, yet your flight de - lay!
2. Too ear-ly fade the few bright flow'rs That strew our on-ward way;
3. While mu-sic wakes her grate-ful powers To win your gen - tle stay,



While here th'inspiring charm is ours Of friendship's soul-felt ray;
 Where joy her smiling ra-diance show'rs Full soon the shadows play;
 With influence kind, regard the bow'rs Where sounds our tribute lay;

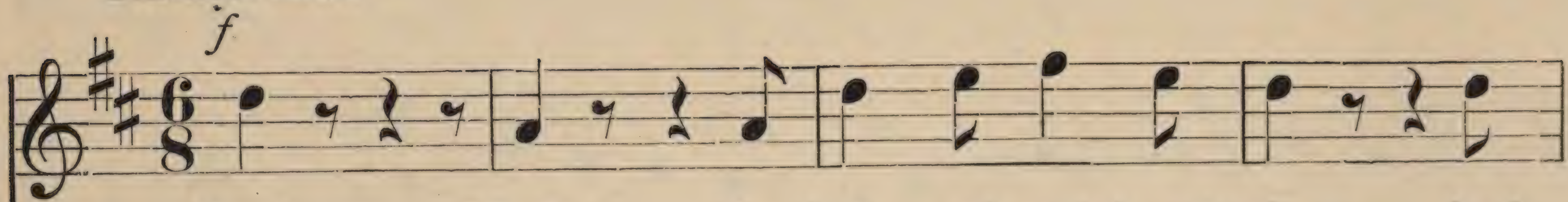


Lin - ger a - while, ye ge - nial hours! Oh, yet your flight de - lay!

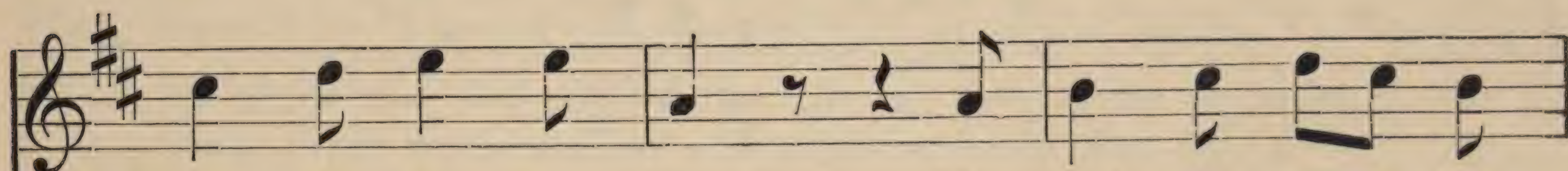
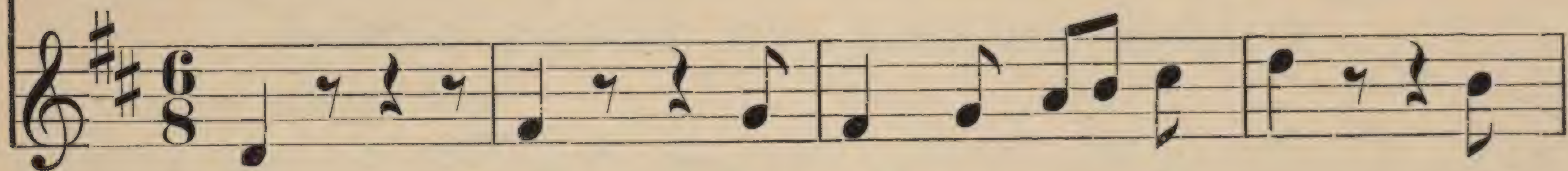


HARK, HARK! THE LARK

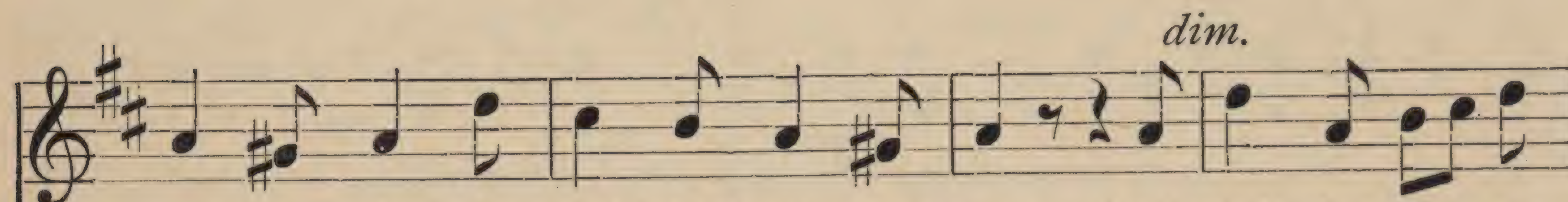
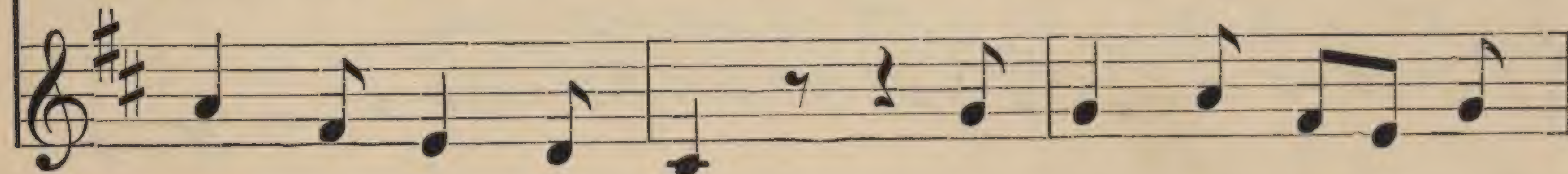
SHAKESPEARE



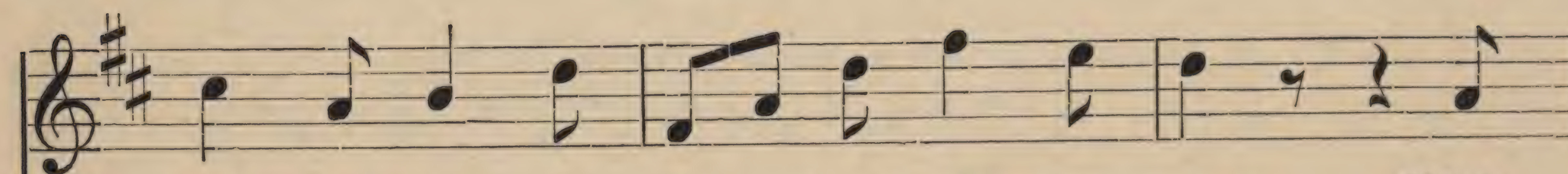
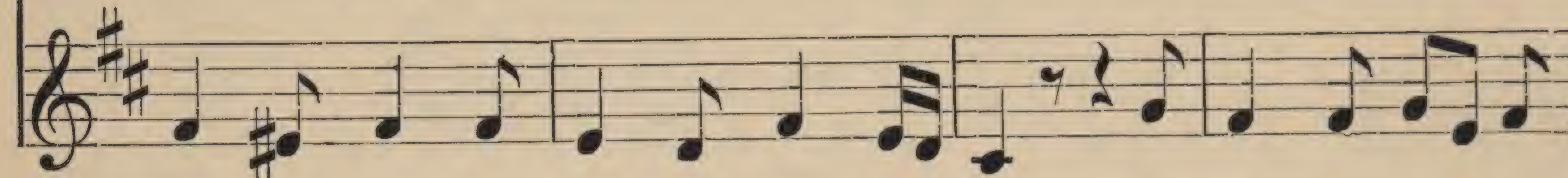
Hark, Hark! the lark at heav'n's gate sings, And



Phoe - bus 'gins a - rise, His steeds to wa - ter



at those springs On chal-ic'd flow'rs that lies ; And wink - ing Ma - ry -



buds be - gin to ope their gold - en eyes ; With



cres. *f*

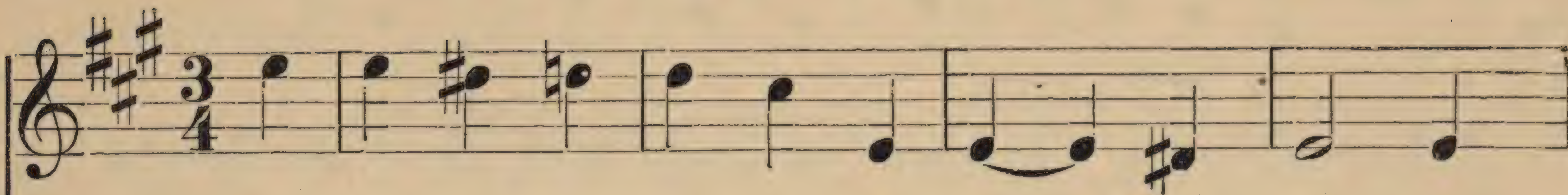
ev - 'ry - thing that pret - ty is, My la - dy sweet a -

rise ; A-rise, a - rise, a - rise ! My la - dy sweet, a - rise.

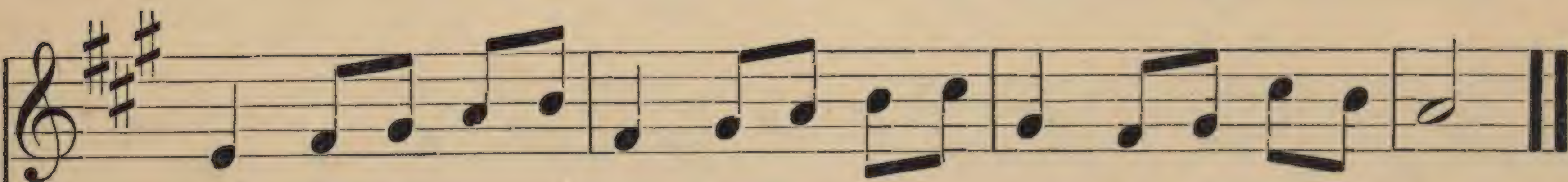
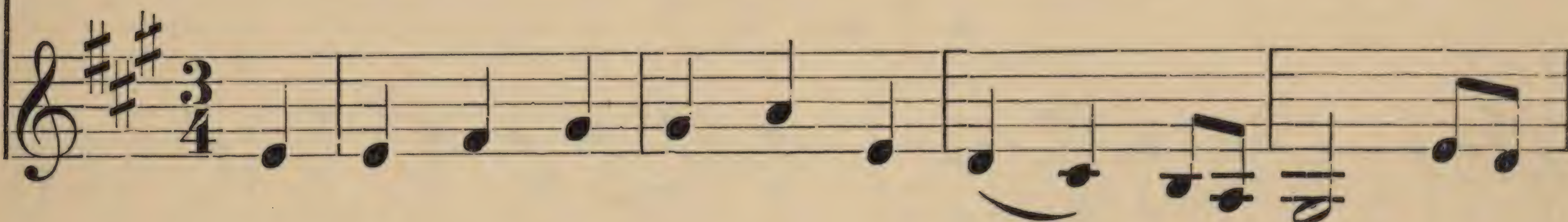
Ex. 52.

Ex. 53.

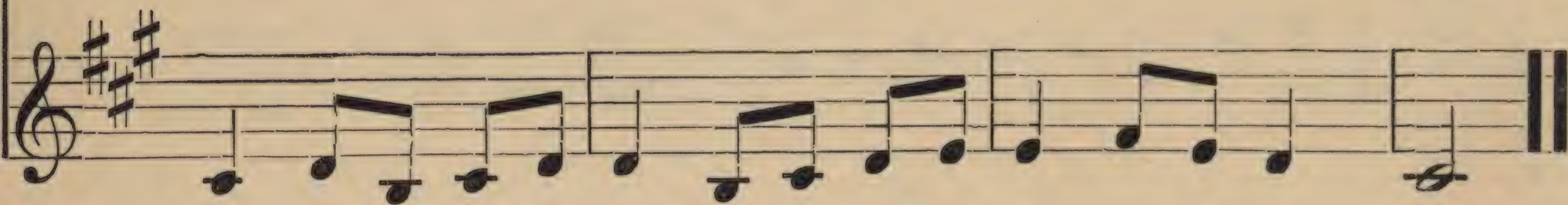
A SUMMER EVENING



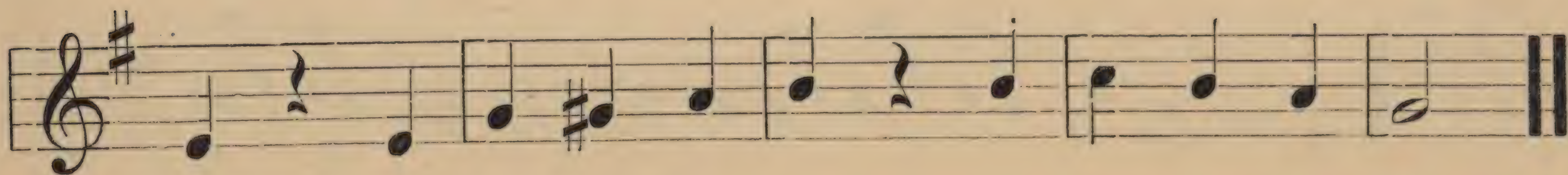
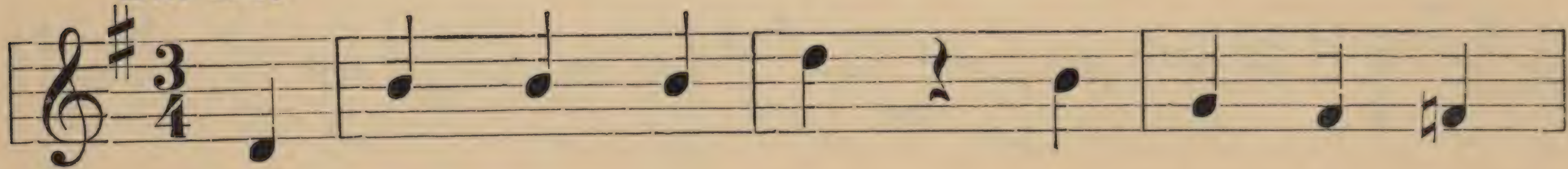
1. This warm summer evening, When man-kind is still, The
2. The cock-cha - fer hums Like a big dou-ble bass, The
3. But while all the in - sects Their rev - el - ry keep, The



gnats and mos - qui - toes are sing - ing their fill;
fire - fly gives light for the bats' ran - dom chase.
good lit - tle chil - dren are safe fast a - sleep.



Ex. 54.



THE LORD IS MY SHEPHERD

JAS. MONTGOMERY

KOSCHAT

1. The Lord is my Shepherd, no want shall I know; I feed in green
 2. Let goodness and mer-cy, my boun-ti - ful God, Still fol - low my

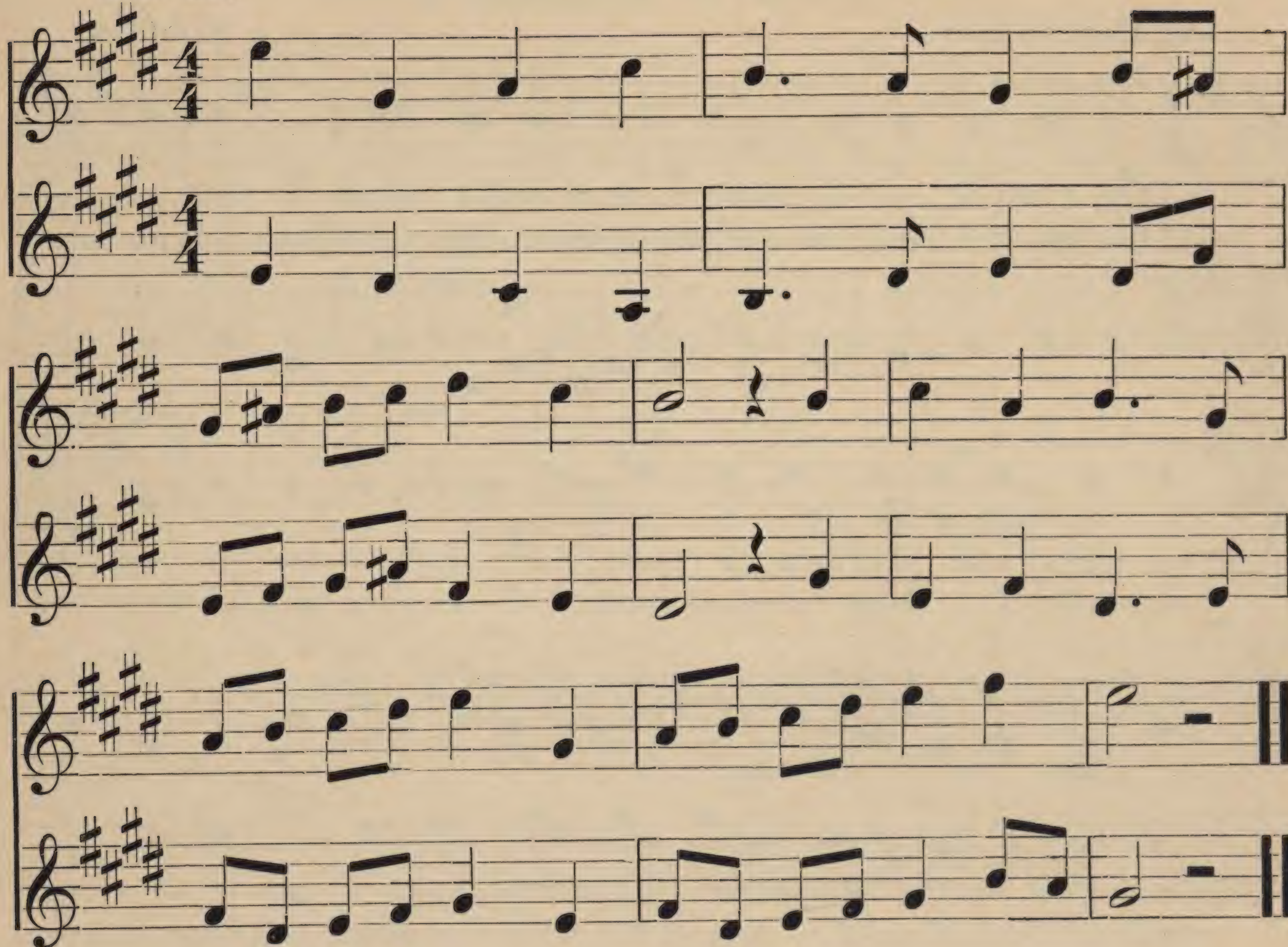
pas-tures; safe fold - ed I rest; He lead-eth my soul where the
 steps till I meet Thee a - bove; I seek by the path which my

still wa-ters flow, Re - stores me when wand'ring, re-deems when op-
 fore - fa-thers trod, Thro' the land of their so-journ, Thy kingdom of

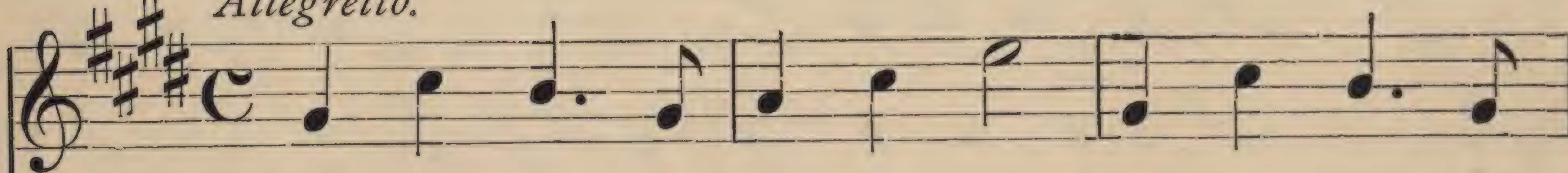
pressed, Re - stores me when wan-d'ring, re - deems when op-pressed.
 love, Thro' the land of their so - journ, Thy king-dom of love.

NOTE. The Alto part has the melody, the Soprano being an accompaniment; the Alto may be emphasized accordingly, and a good effect is produced if the Sopranos only hum their part.

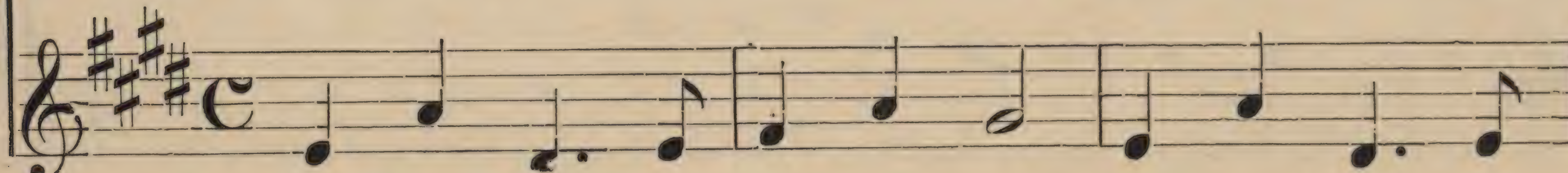
Ex. 55.

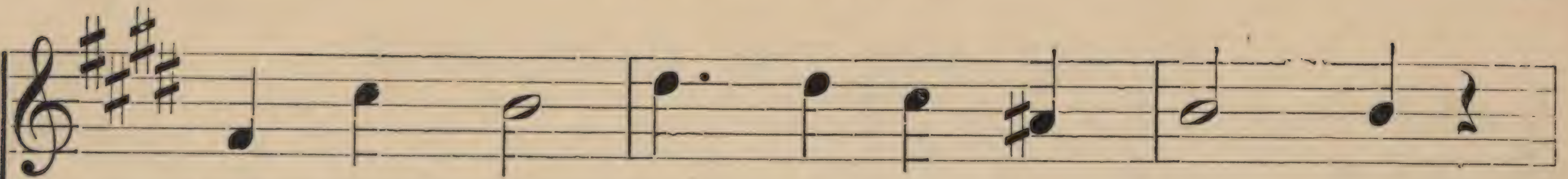


THE FLOWERS' HOLIDAY

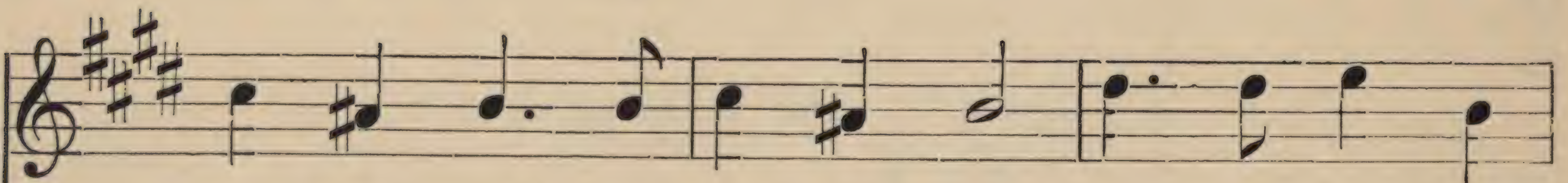
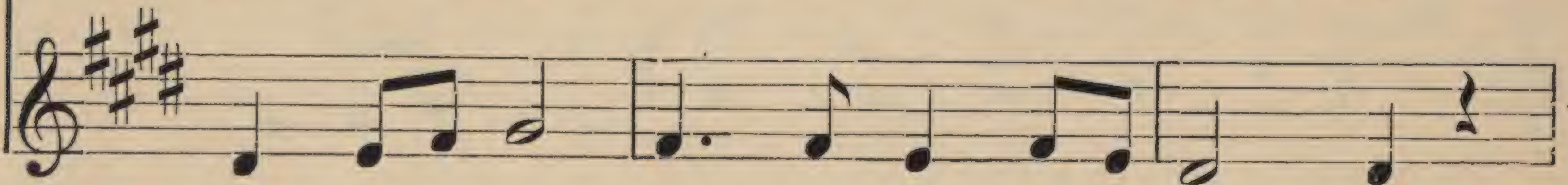
Allegretto.

1. All the flow'rs came out to play On a glo - rious
2. Pret - ty shy for - get - me - nots, Ti - ger - li - lies
3. So they played till close of day, When the sun-shine

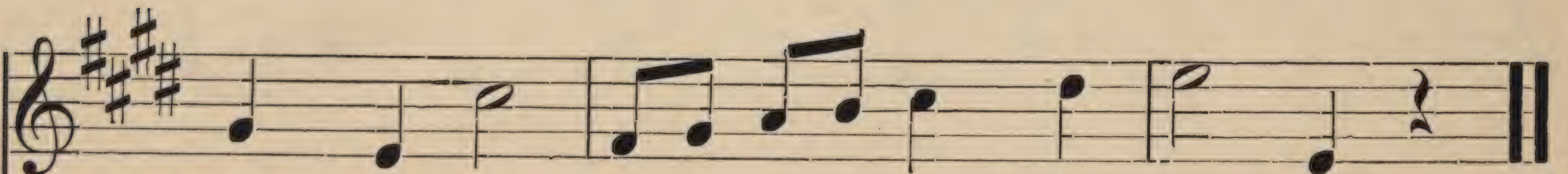
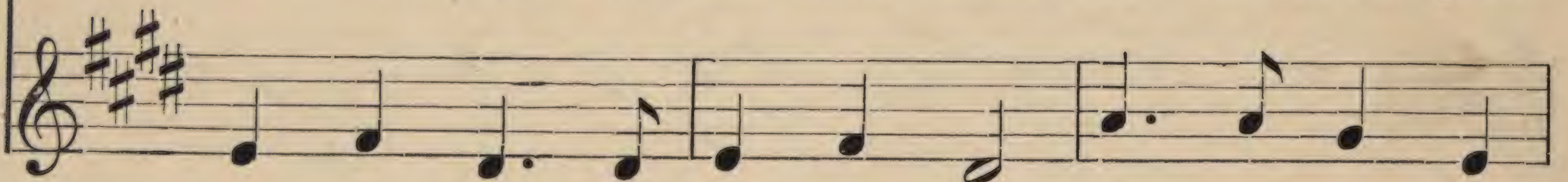




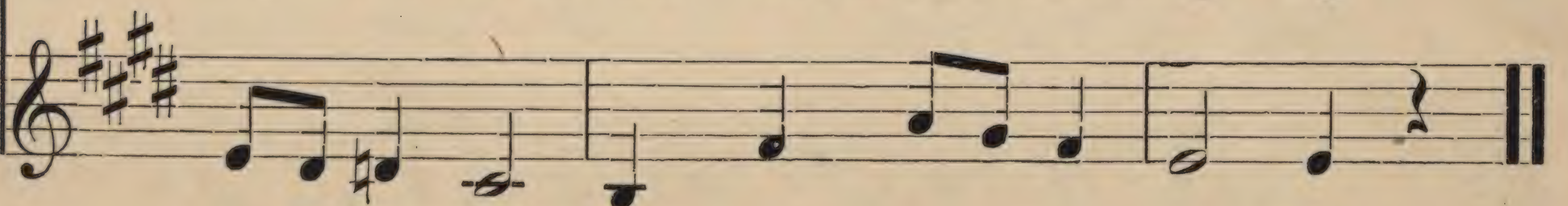
sum - mer's day; But - ter - cups and dai - sies,
with bright spots, Li - lies white and slen - der;
dropped a - way, Left them all near weep - ing;



Cow - slips with their bells of gold, Great big sun-flow'rs
Vi - o - lets with sweet - est scent, All on joy and
Si - lent - ly the dew came down, All the earth grew

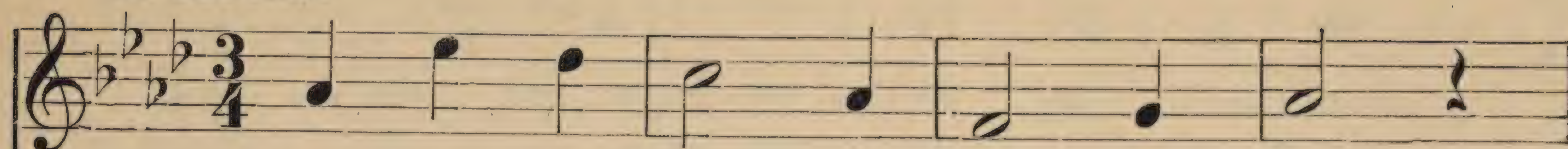


tall and bold, Danced in col - oured maz - es.
pleas - ure bent Shone in rain - bow splen - dour.
damp and brown, All the flow'rs were sleep - ing.

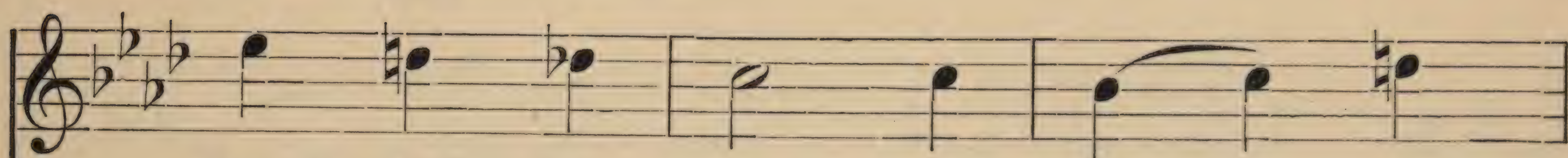
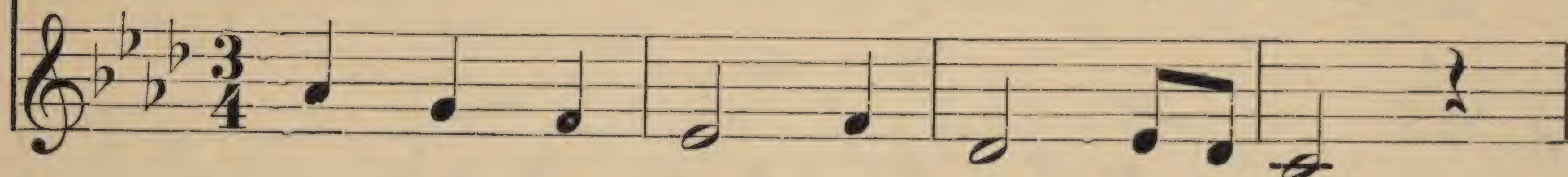


SWEET ARE THE HARMONIES

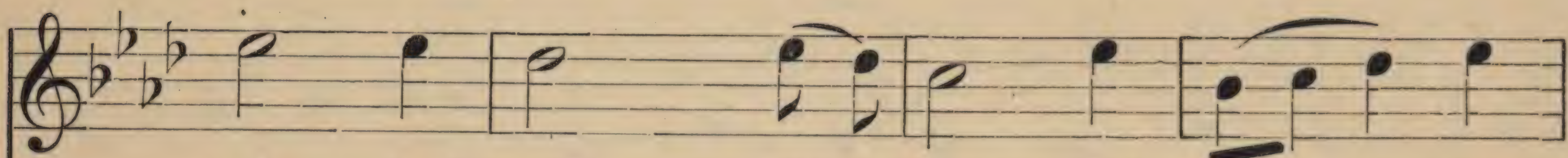
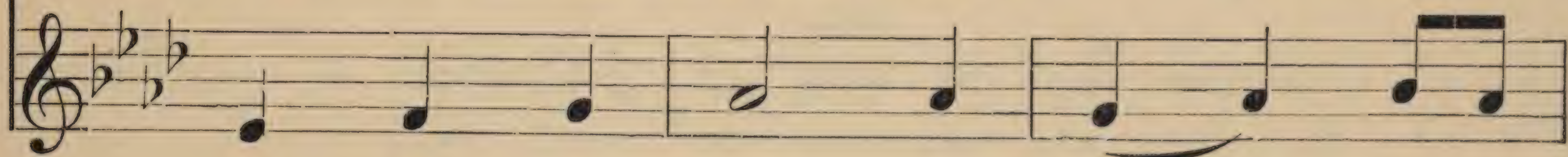
R. SOUTHEY



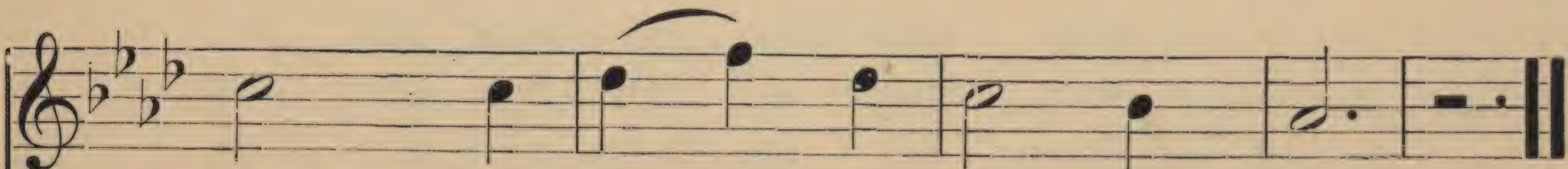
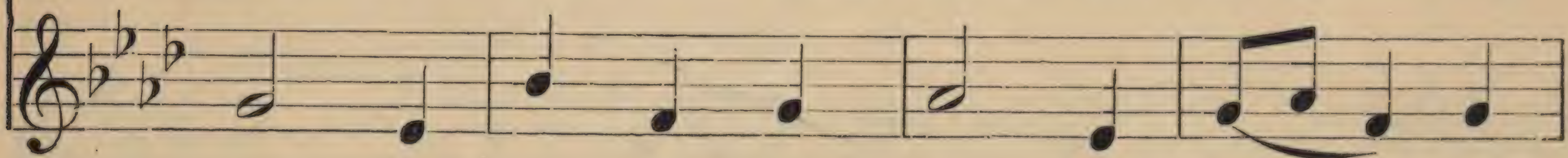
Sweet are the har - mo - nies of spring,



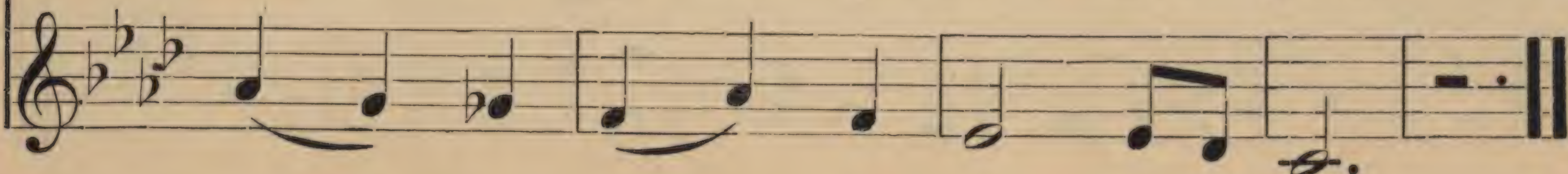
Sweet is the sum - mer's eve - ning



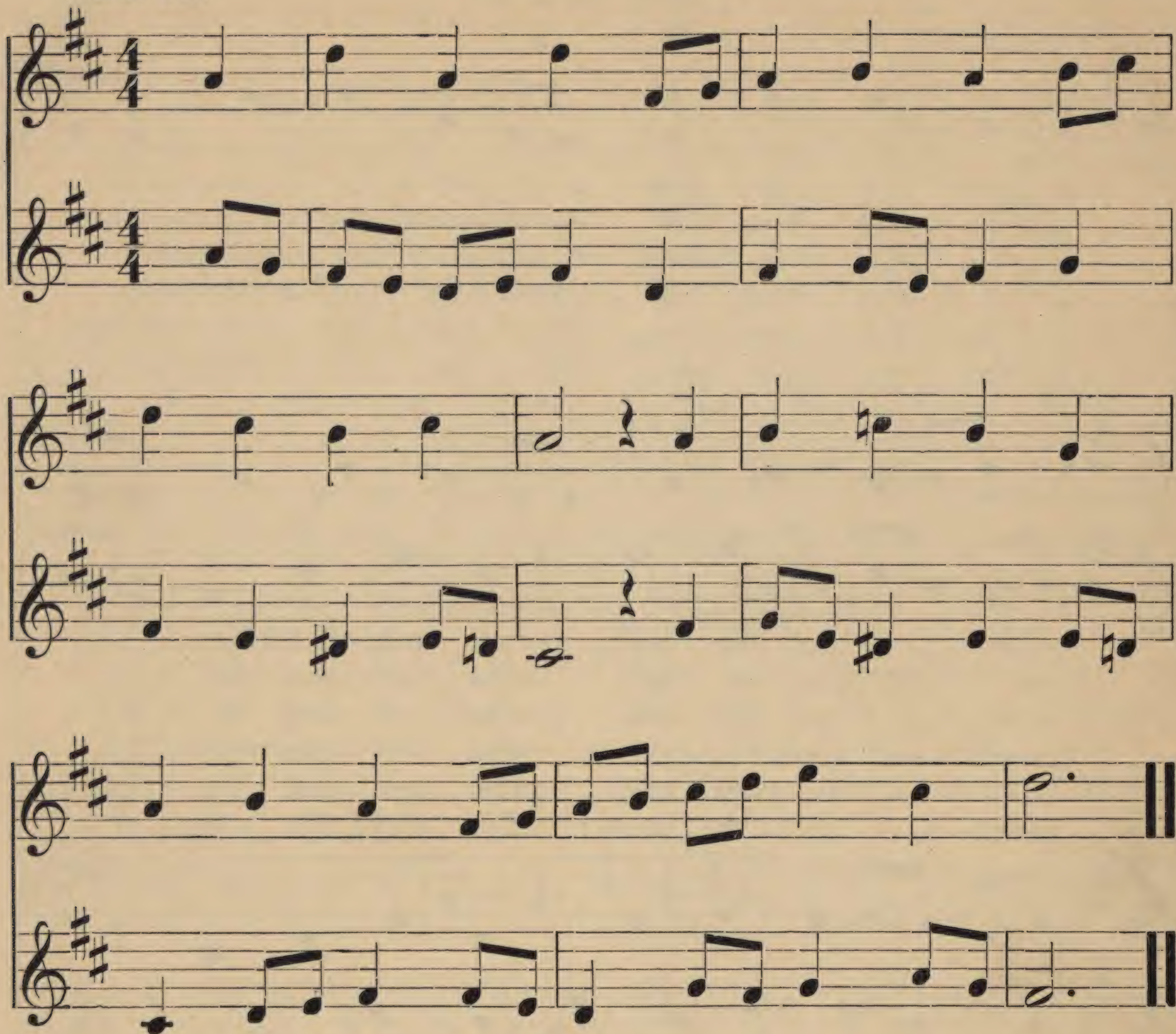
gale, And sweet th' au - tum - nal winds that



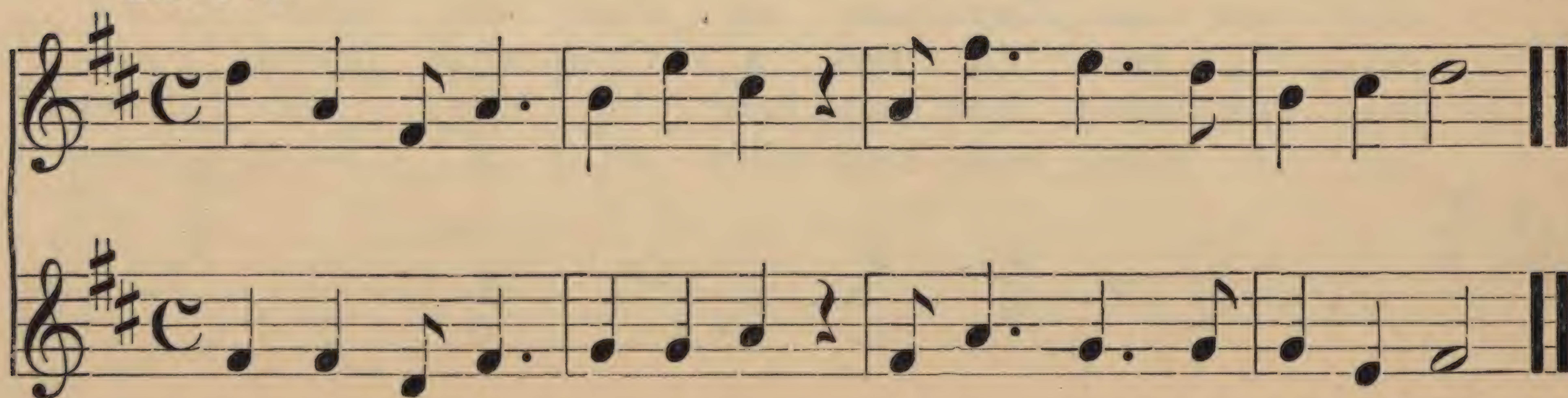
shake The man - y - col - oured grove.



Ex. 56.

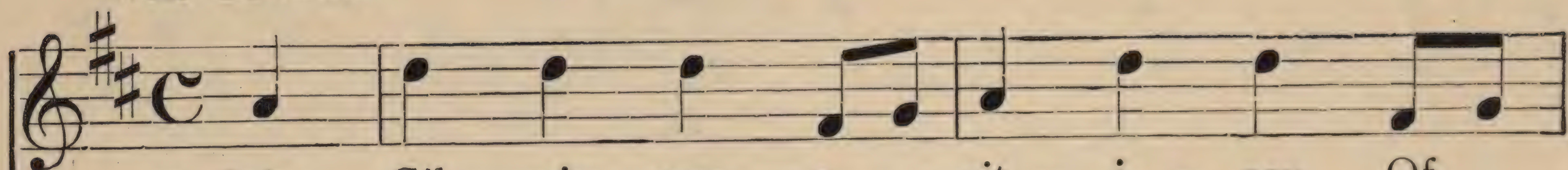


Ex. 57.

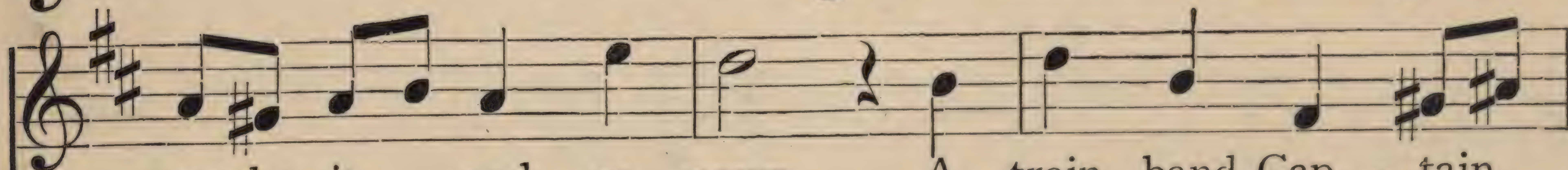
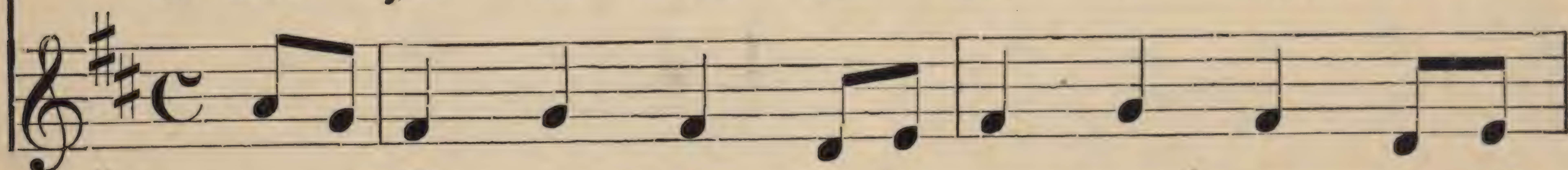


JOHN GILPIN

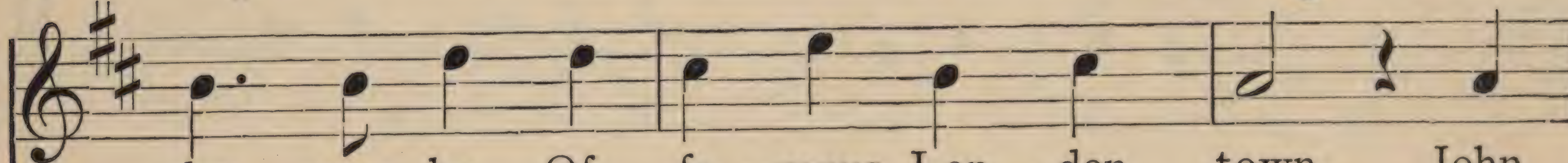
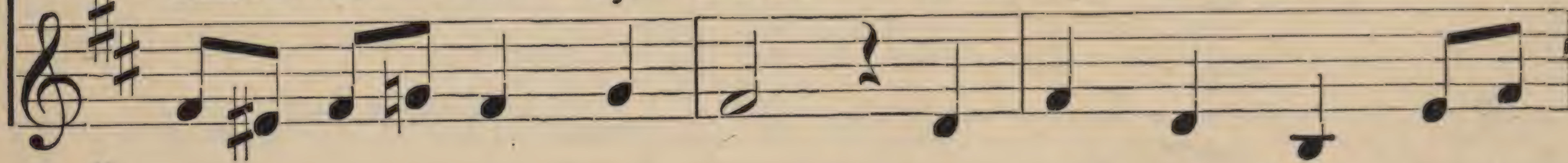
WM. COWPER



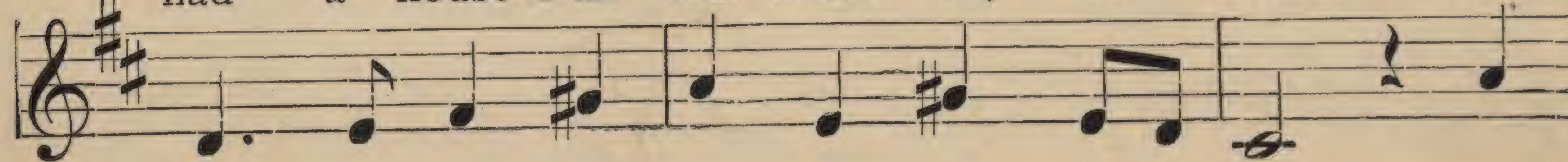
1. John Gil - pin was a cit - i - zen Of
 2. "To - mor - row is our wed - ding day, And
 3. He soon re - plied, "I do ad - mire Of
 4. A - way went Gil - pin — who but he? His
 5. At Ed - mon - ton, his lov - ing wife From
 6. But yet his horse was not a whit In -

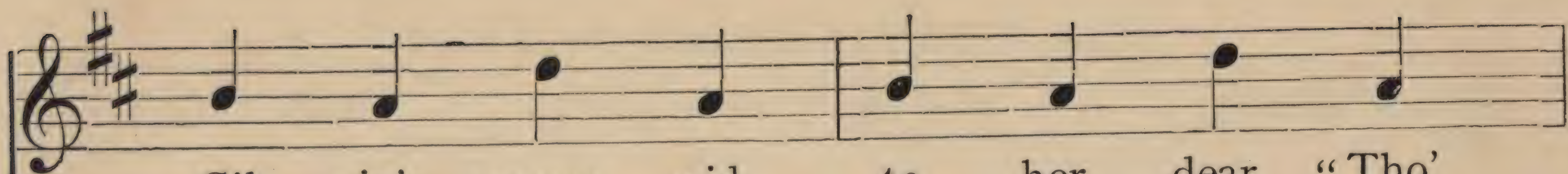


cred - it and re - nown, A train - band Cap - tain
 we will then re - pair Un - to the Bell at
 wom - an - kind but one; And you are she, my
 fame soon spread a - round; "He car - ries weight! he
 bal - co - ny es - pied Her ten - der hus - band,
 clined to tar - ry there! For why? his own - er

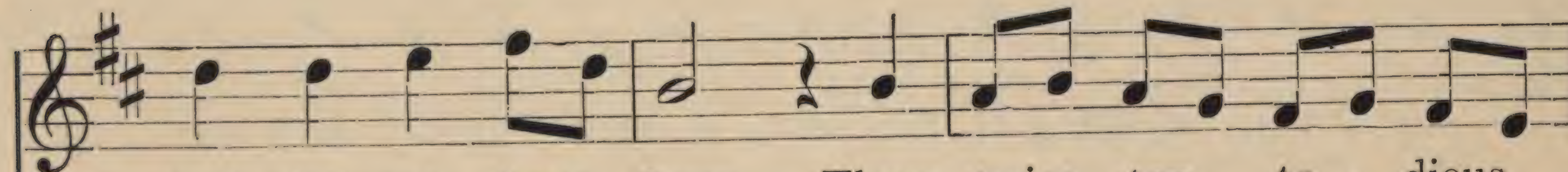
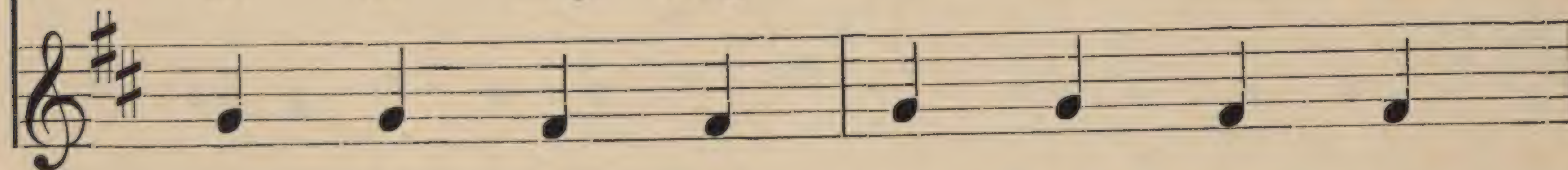


eke was he Of fa - mous Lon - don town. John
 Ed - mon - ton, All in a chaise and pair. My
 dear - est dear, There - fore it shall be done. I
 rides a race! 'Tis for a thou - sand pound!" So
 won - d'ring much To see how he did ride. "Stop,
 had a house Full ten miles off, at Ware. Now

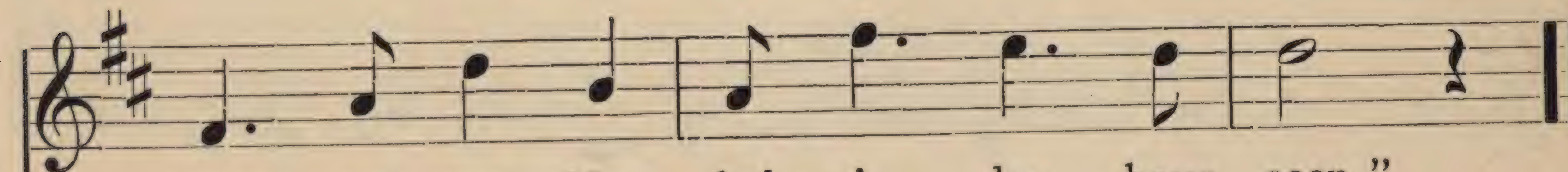




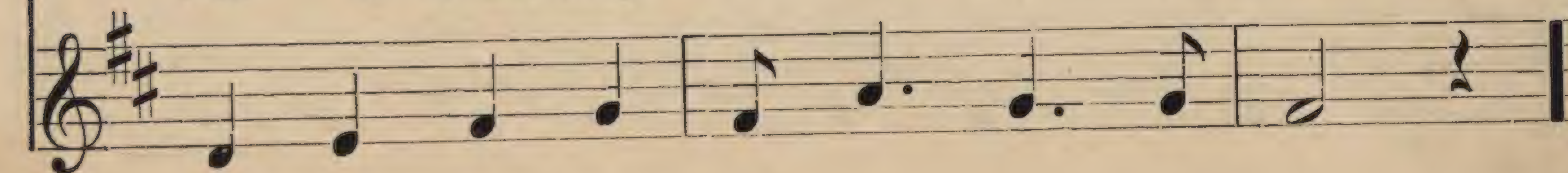
Gil - pin's spouse said to her dear, "Tho'
 sis - ter and my sis - ter's child, My -
 am a lin - en - dra - per bold, As
 like an ar - row, swift he flew, Shot
 stop, John Gil - pin! — Here's the house!" They
 let us sing, long live the King, And



wed - ded we have been These twice ten te - dious
 self and chil - dren three, Will fill the chaise; so
 all the world doth know, And my good friend, the
 by an arch - er strong; So did he fly — which
 all at once did cry; "The din - ner waits, and
 Gil - pin, long live he; And when he next doth



years, yet we No hol - i - day have seen."
 you must ride On horse - back af - ter we."
 cal - en - der, Will lend his horse to go."
 brings me to The mid - dle of my song.
 we are tired." Said Gil - pin—"So am I."
 ride a - broad, May I be there to see!

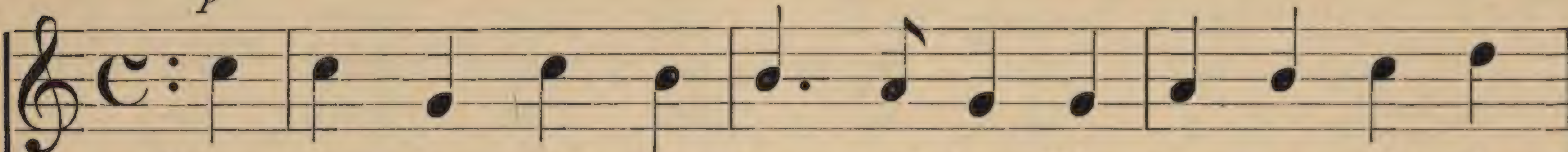


THE TRAVELLER'S RETURN

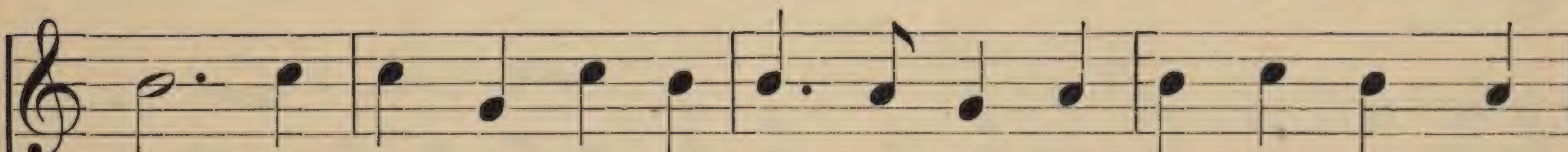
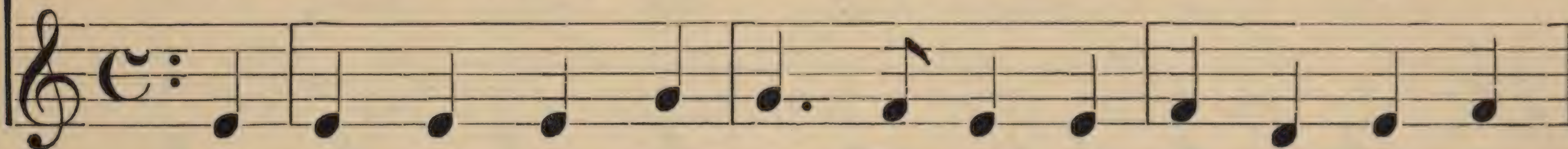
R. SOUTHEY

By permission of Longmans, Green & Co.

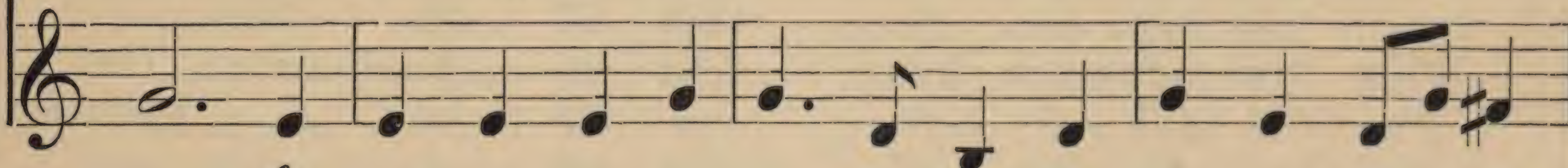
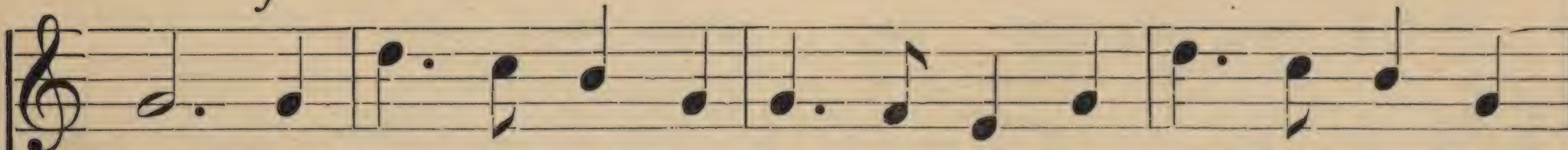
JOHN HULLAH

p

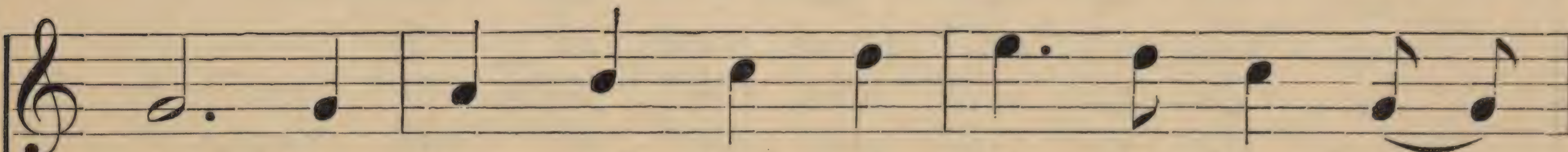
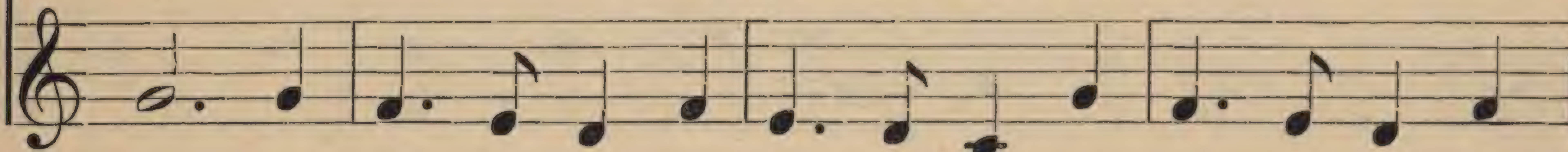
1. Sweet to the morn-ing tra - vel-ler The song a - mid the
 2. And when be-neath th' un-cloud - ed sun Full wea - ri - ly toils



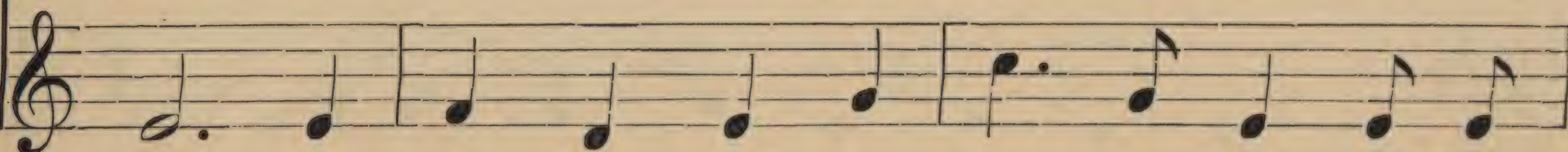
sky, Where twinkling in the dew - y light, The sky - lark soars on
 he, The flow - ing wa - ter makes to him A sooth - ing mel - o -

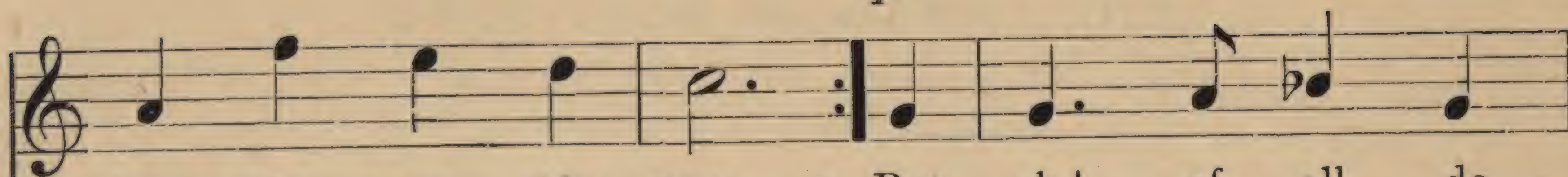
*f*

high. And cheer - ing to the tra - vel-ler The gales that round him
 dy. And when the eve - ning light de - cays, And all is calm a -

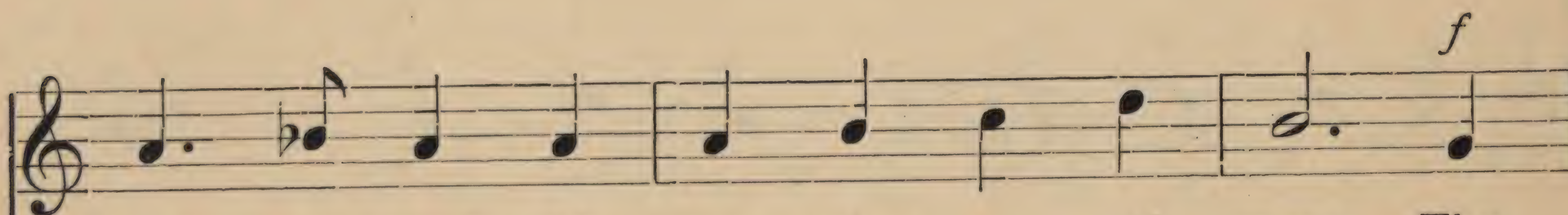


play, When faint and heav - i - ly he drags A -
 round, There is sweet mu - sic to his ear In the

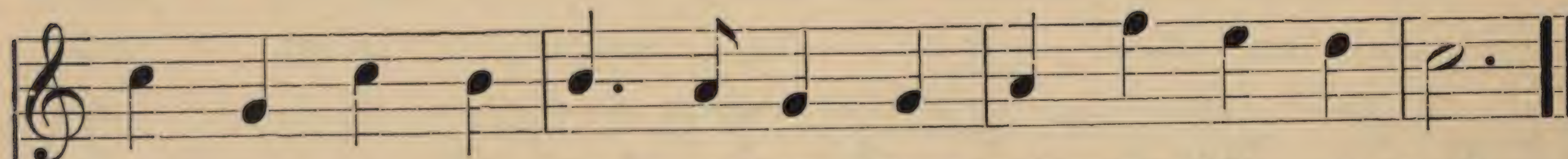
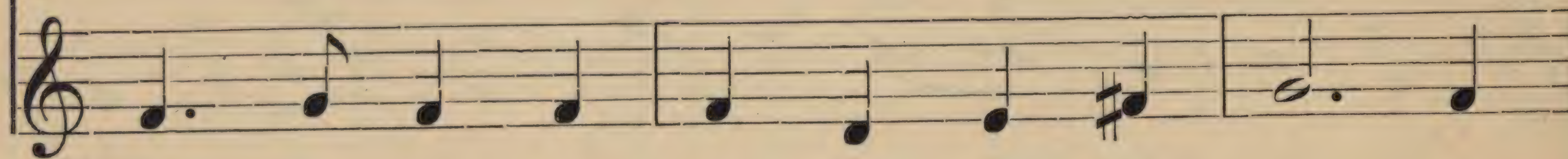


p

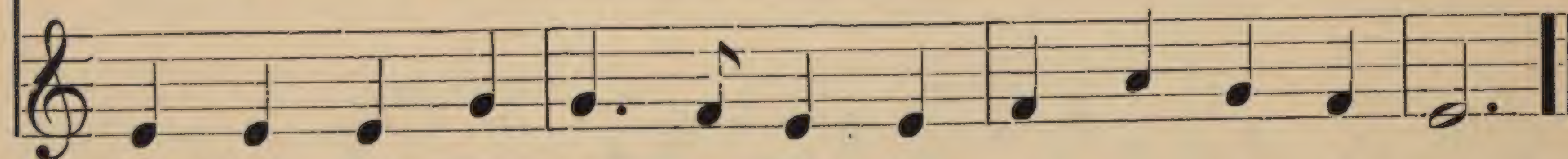
long the noon - tide way. 3. But oh! of all de -
dis - tant sheep - bell's sound.



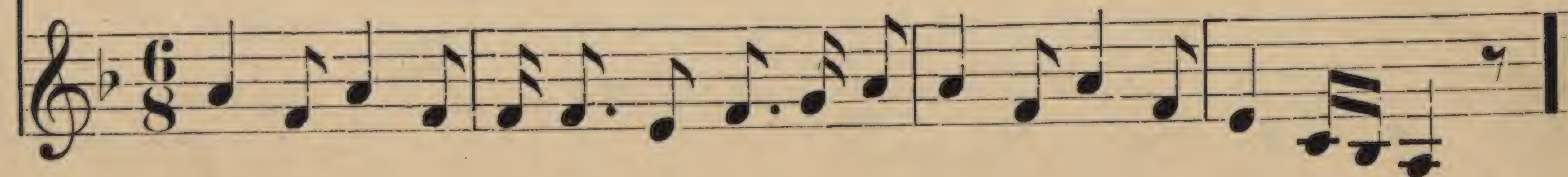
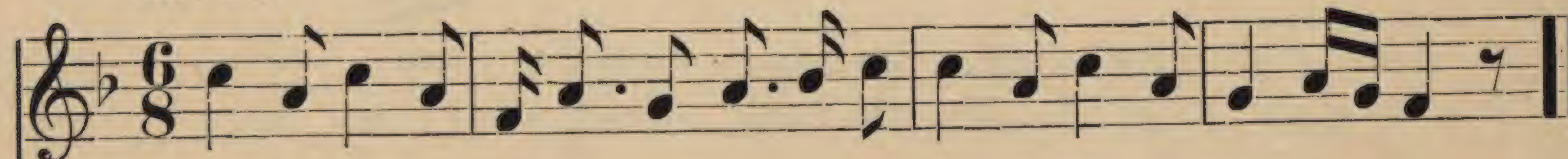
light - ful sounds, Of eve - ning or of morn, The



sweet - est is the voice of love That wel-comes his re - turn.



Ex. 58.



THE CANADIAN BOAT SONG

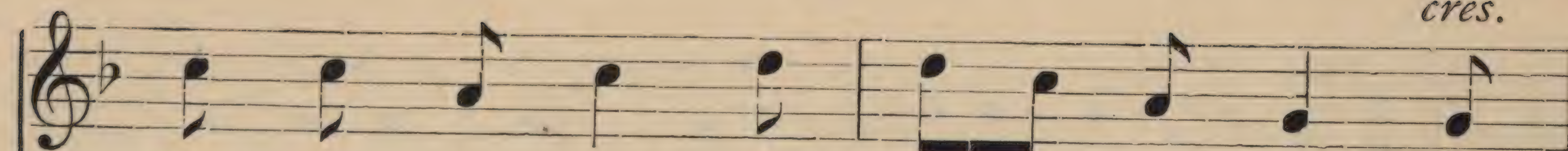
THOS. MOORE

p

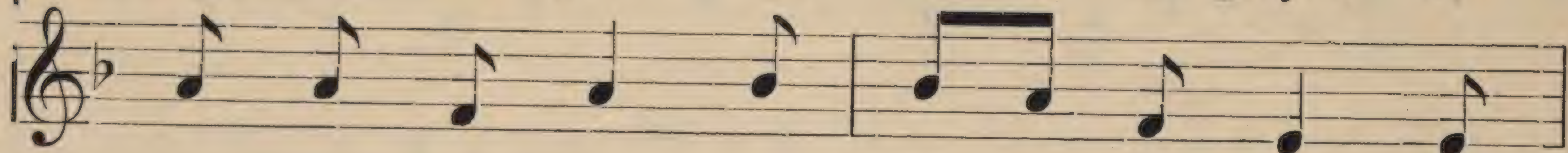
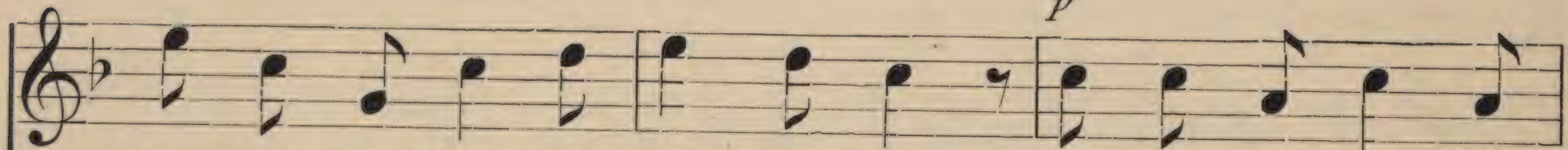
1. Faint - ly as tolls the eve - ning chime, Our
 2. Why should we yet our sail un - furl? There
 3. Ot - ta - wa's tide, this trem - bling moon Shall

cres. *dim.*
 voi - ces keep tune. and our oars keep time, Our
 is not a breath the blue wave to curl, There
 see us float o'er thy sur - ges soon, Shall

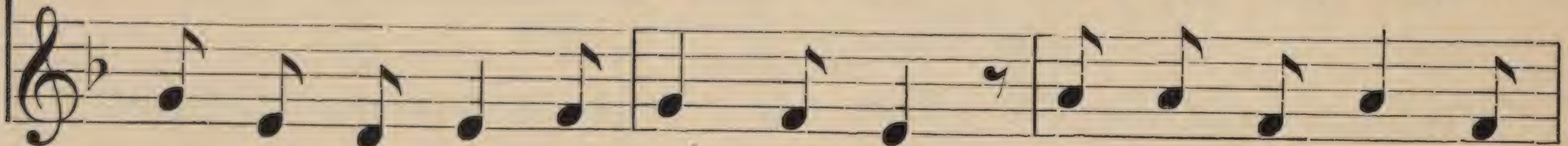
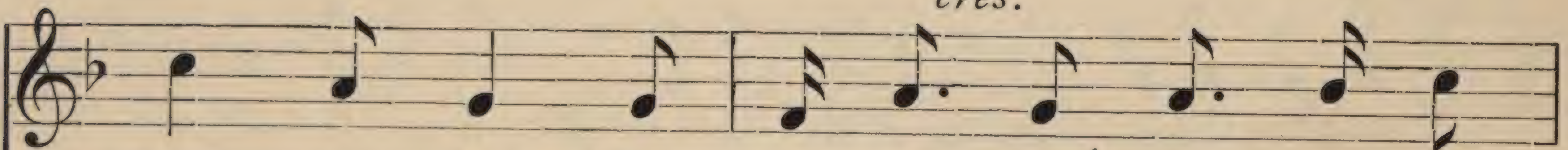
cres. *dim.*
 voi - ces keep tune, and our oars keep time ;
 is not a breath the blue wave to curl ;
 see us float o'er thy sur - ges soon ;

cres.


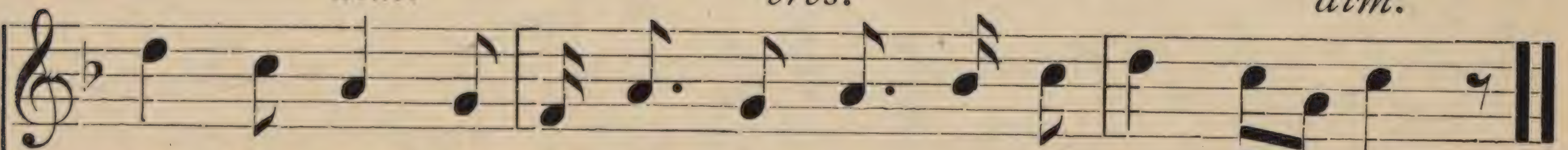
Soon as the woods on shore look dim, We'll
But when the wind blows off the shore, O,
Saint of this green isle, hear our prayer, O,

*p*

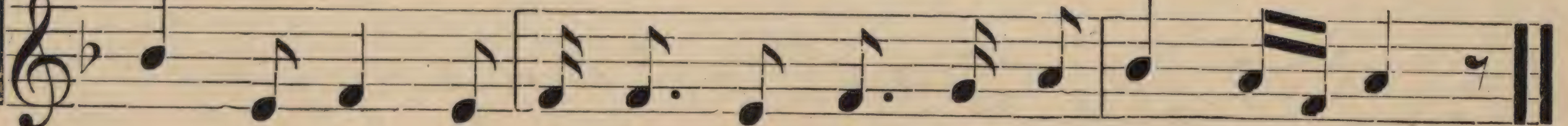
sing at St. Ann's our part - ing hymn ; Row, brothers, row, the
sweet - ly we'll rest the wea - ry oar ; Blow, breez - es, blow, the
grant us cool heav'ns and fav - 'ring air ; Blow, breez - es, blow, the

*cres.*

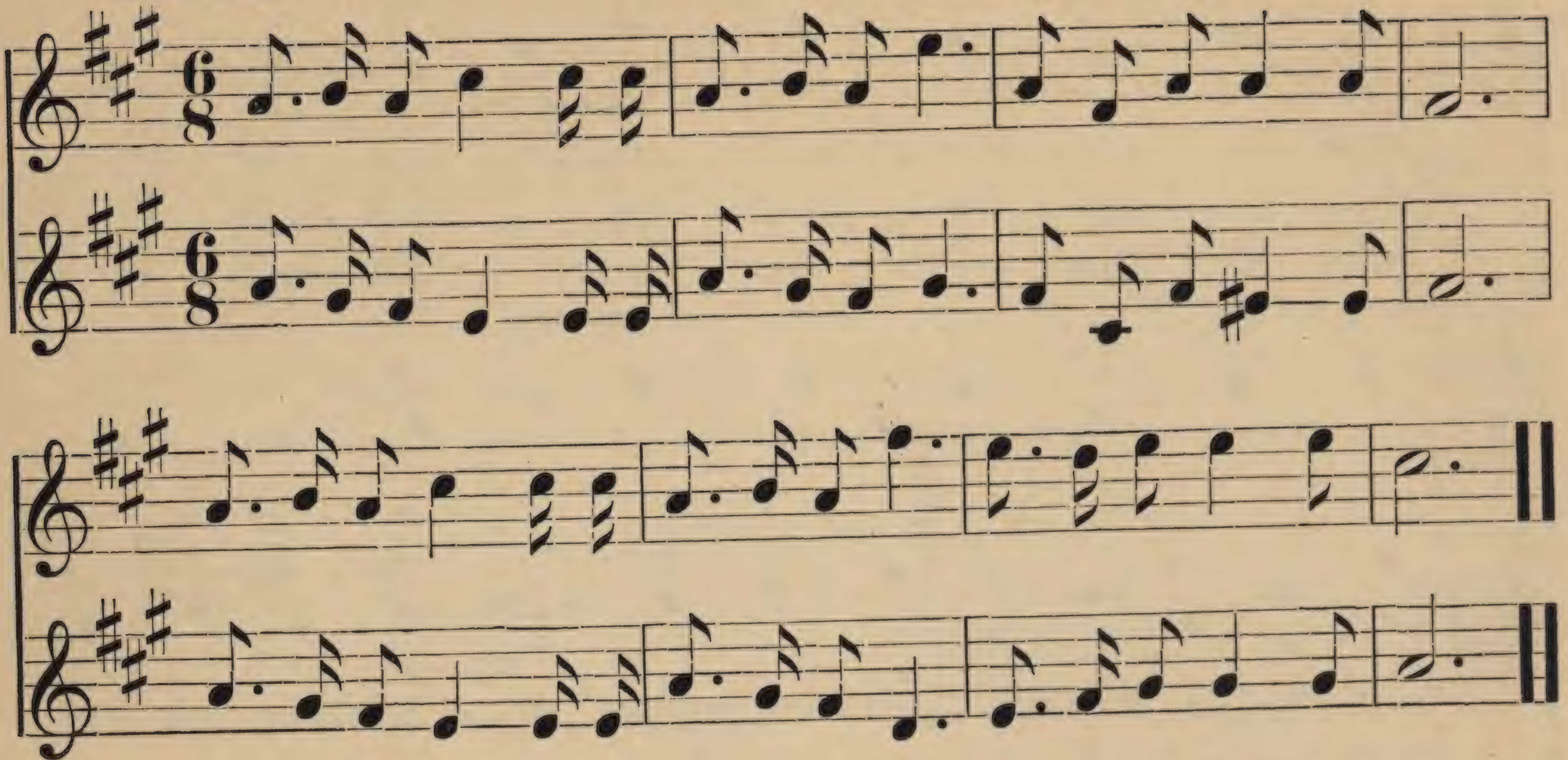
stream runs fast, The rap - ids are near, and the

*dim.**cres.**dim.*

daylight's past, The rap - ids are near, and the day - light's past.



Ex. 59.



SKYE BOAT SONG

By permission of J. B. Cramer & Co., Limited
(See page 4)

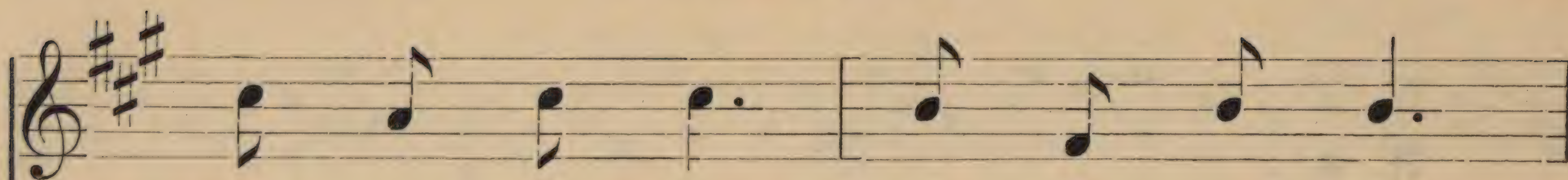
HAROLD BOULTON

Old Highland rowing measure

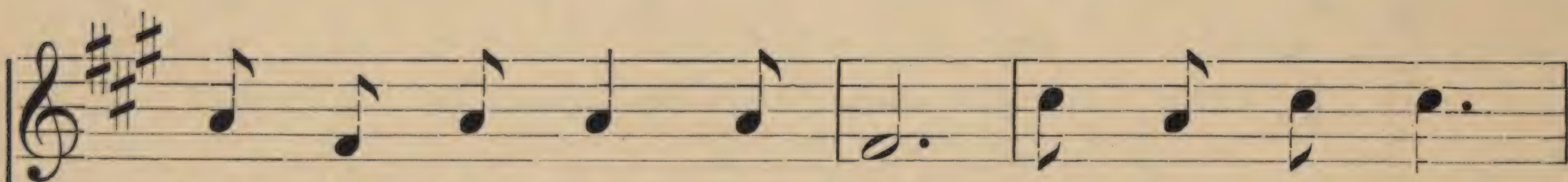
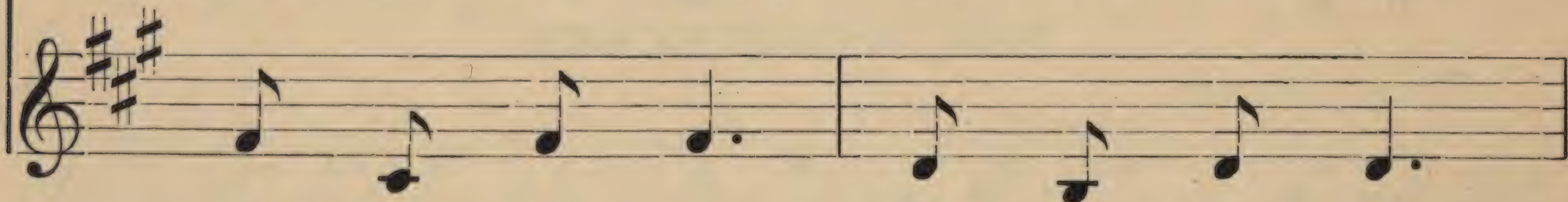
REFRAIN

Speed, bonnie boat, like a bird on the wing, onward the sail-ors cry ;

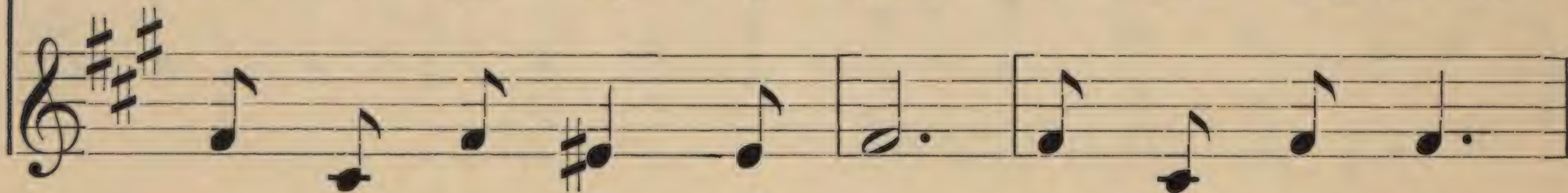
Car - ry the lad that's born to be king o - ver the sea to Skye.



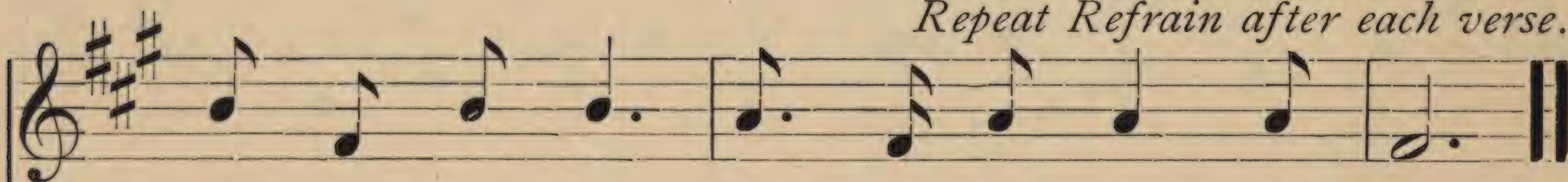
1. Loud the winds howl, loud the waves roar,
 2. Though the waves leap, soft shall ye sleep,
 3. Man - y's the lad fought on that day
 4. Burned are our homes, ex - ile and death



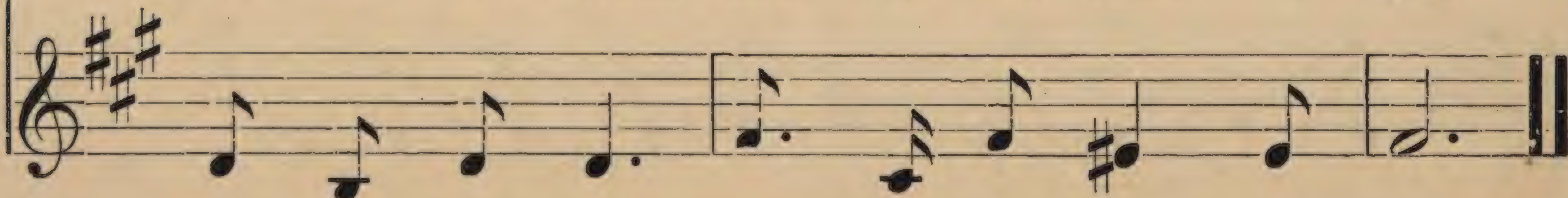
Thun - der - clouds rend the air ; Baf - fled our foes
 O - cean's a roy - al bed ; Rocked in the 'deep
 Well the clay - more could wield, When the night came
 Scat - ter the loy - al men ; Yet ere the sword



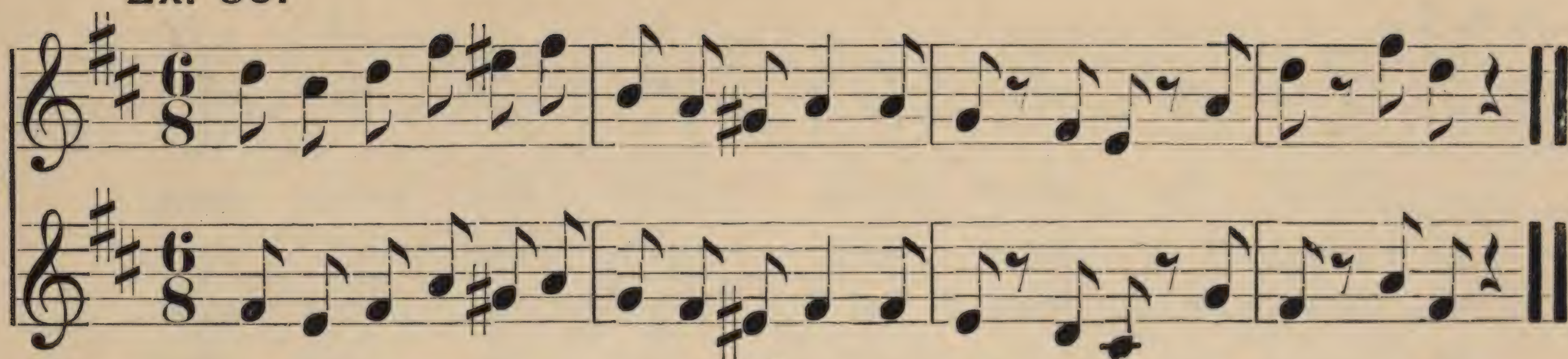
Repeat Refrain after each verse.



stand by the shore, Fol - low they will not dare.
 Flo - ra will keep Watch by your wea - ry head.
 si - lent - ly lay Dead on Cal - lo - den's field.
 cool in the sheath Char - lie will come a - gain.

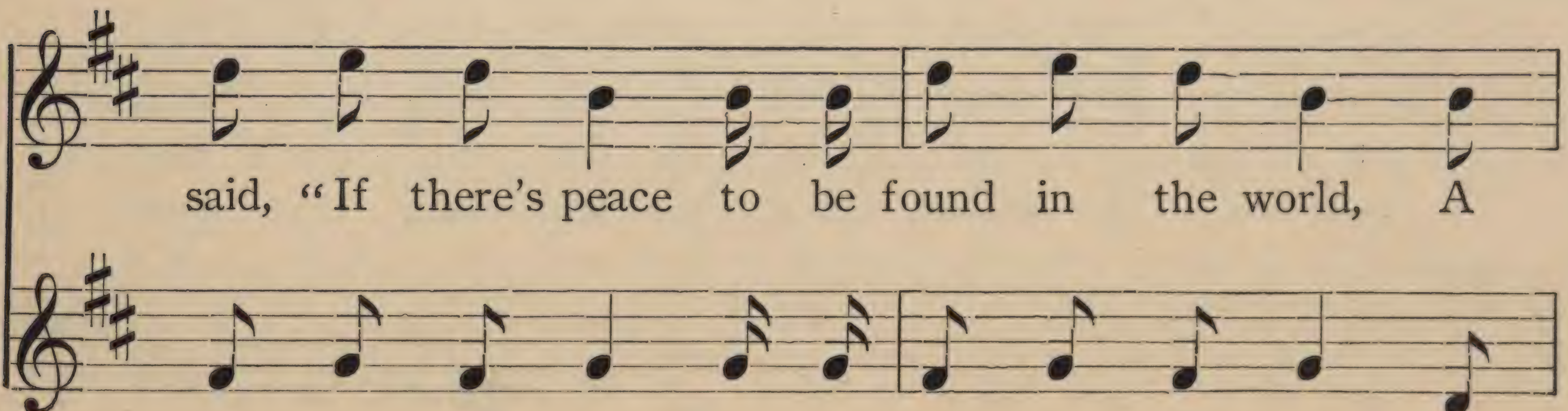
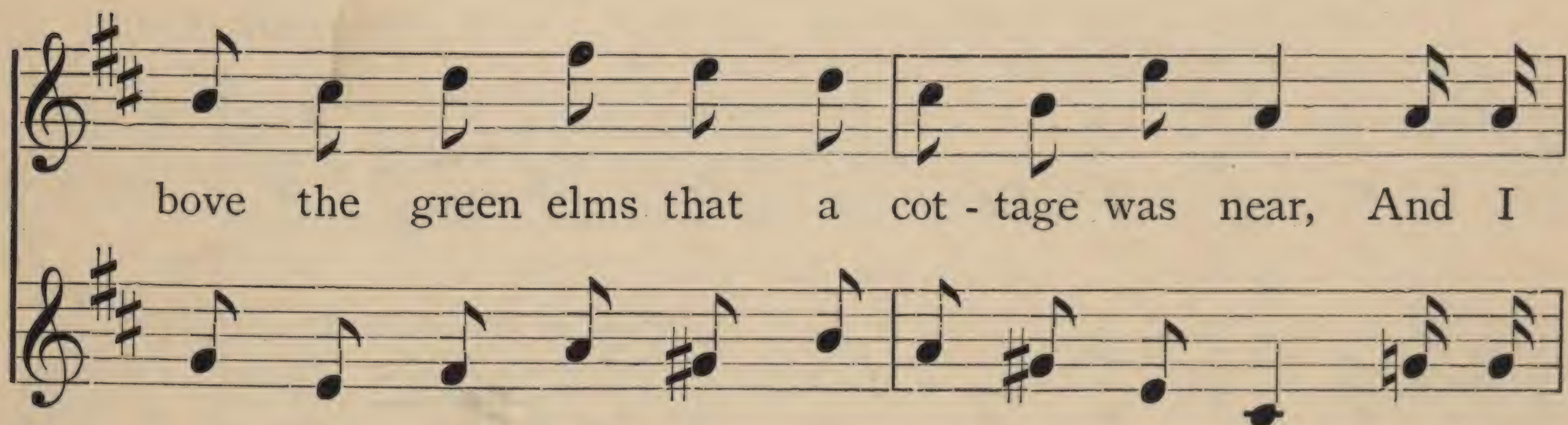
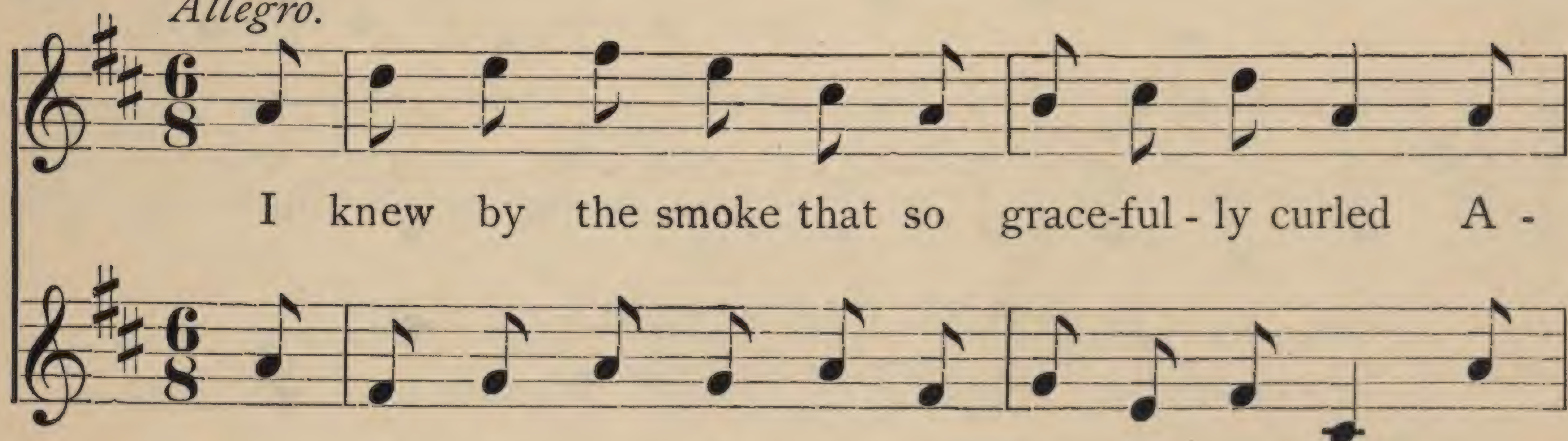


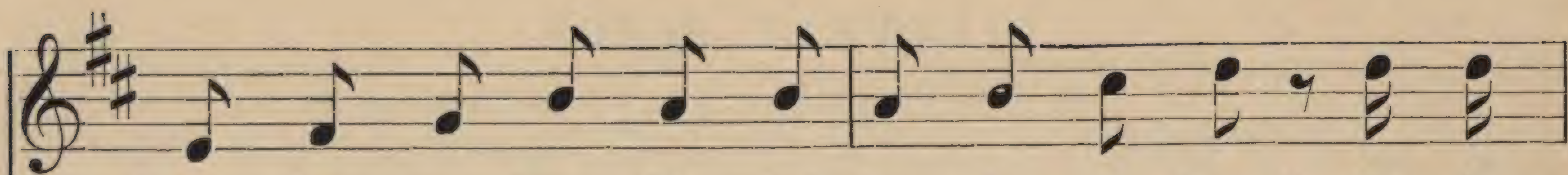
Ex. 60.



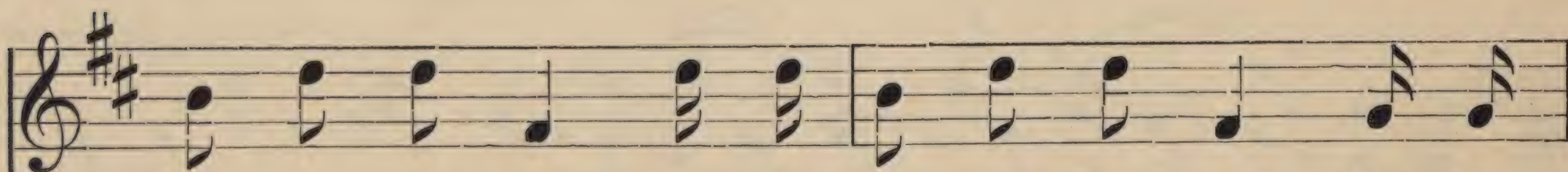
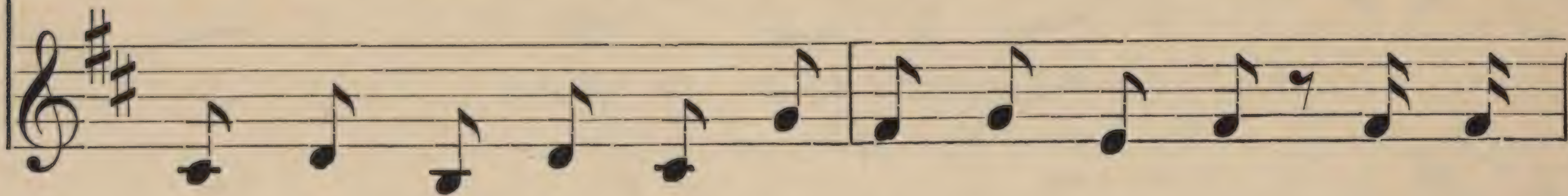
THE WOODPECKER

THOS. MOORE.

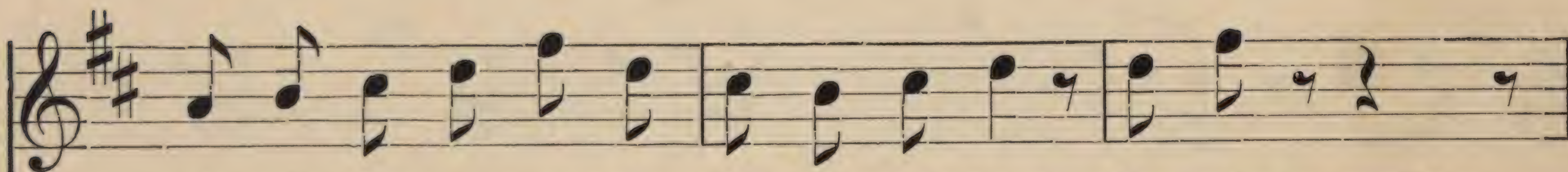
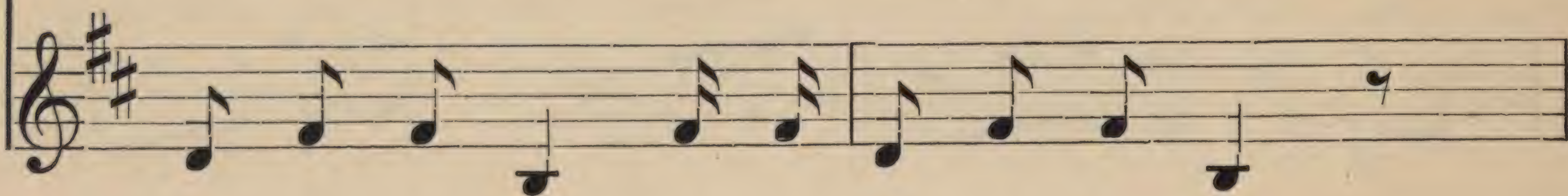
Allegro.



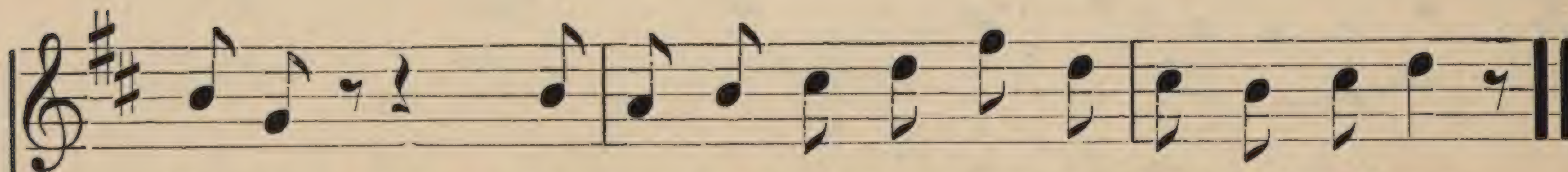
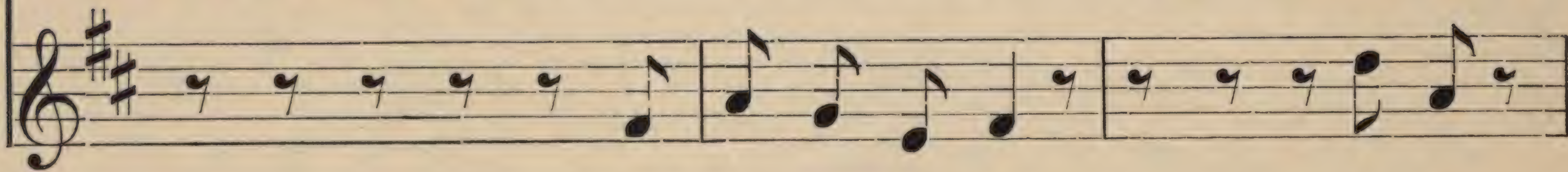
heart that was hum - ble might hope for it here." Ev - 'ry



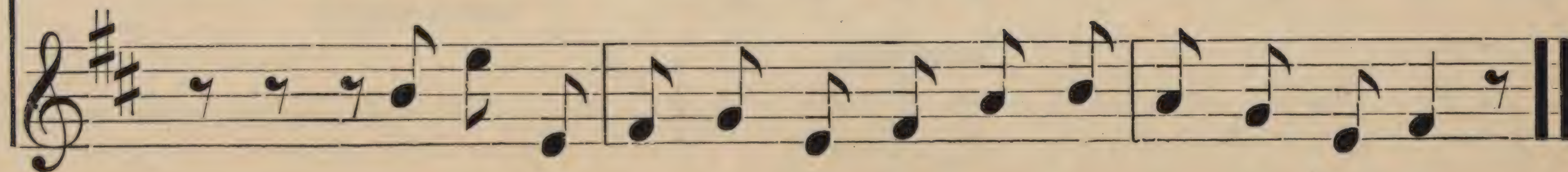
leaf was at rest, And I heard not a sound But the



wood-peck - er tap-ping the hollow beech-tree. Tap-ping, tapping,



Tapping, tapping, The woodpecker tap-ping the hol-low beech-tree.



O LOVELY PEACE

From the oratorio of
"Judas Maccabæus" by HANDEL

Fairly quickly

O love - ly Peace, with Plen - ty crown'd, O love - ly,

love - ly Peace, Come, spread thy . bless-ings

NOTE. The piano accompaniment is given in this instance as the song is very suitable for performance at a school concert or other occasion.

The music is slightly simplified from the original.

thy bless - ings all a-round ;

O love - ly Peace, with

The first system of the musical score consists of four staves. The top staff is a single treble clef in G major, containing the melody for the first line of lyrics. The second staff is also a single treble clef in G major, containing the melody for the second line of lyrics. The third and fourth staves are grouped by a brace on the left and represent the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in G major.

Plen - ty crown'd, O love - ly, love - ly Peace,

The second system of the musical score consists of four staves. The top staff is a single treble clef in G major, containing the melody for the first line of lyrics. The second staff is also a single treble clef in G major, containing the melody for the second line of lyrics. The third and fourth staves are grouped by a brace on the left and represent the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both in G major.

come, spread thy blessings, thy bless - ings

ve - ly Peace, with

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. It contains the lyrics "come, spread thy blessings, thy bless - ings". The second staff is a piano accompaniment, also in G major, with a treble clef. It contains the lyrics "ve - ly Peace, with". The third staff is a piano accompaniment in G major, with a bass clef. It contains the lyrics "ve - ly Peace, with".

O love - ly, love - ly Peace, O . . .

all around; O O love - ly,

The second system of the musical score continues the vocal and piano parts. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. It contains the lyrics "O love - ly, love - ly Peace, O . . .". The second staff is a piano accompaniment, also in G major, with a treble clef. It contains the lyrics "all around; O O love - ly,". The third staff is a piano accompaniment in G major, with a bass clef. It contains the lyrics "all around; O O love - ly,".

love - ly Peace, O love - ly, love - ly Peace,

love - ly Peace, O . . . love - ly Peace,

mf

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are 'love - ly Peace, O love - ly, love - ly Peace,'. The piano part includes a mezzo-forte (*mf*) dynamic marking.

Let flee - cy flocks the hills a - dorn, . . .

Let flee - cy flocks the hills a - dorn, . . .

p

SW

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are 'Let flee - cy flocks the hills a - dorn, . . .'. The piano part includes a piano (*p*) dynamic marking and a 'SW' (Swell) marking.

And val - leys smile with

And val - ley smile with

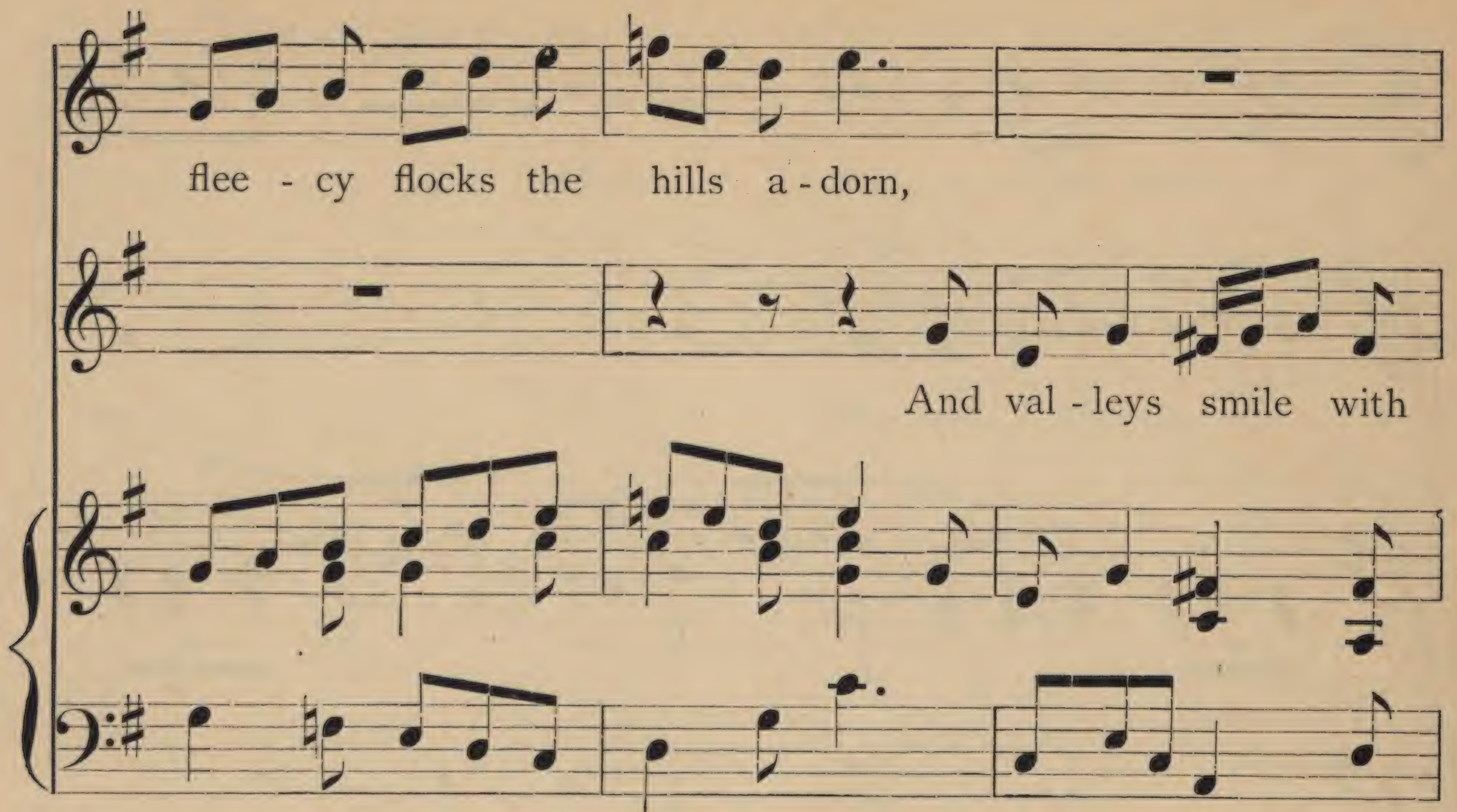
The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). They contain a melody with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note. The piano accompaniment is in bass clef with a key signature of one sharp (F#). It features a melody with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note. The piano accompaniment also includes a bass line with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note.

wa - vy corn, Let

wa - vy corn,

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). They contain a melody with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note. The piano accompaniment is in bass clef with a key signature of one sharp (F#). It features a melody with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note. The piano accompaniment also includes a bass line with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note.

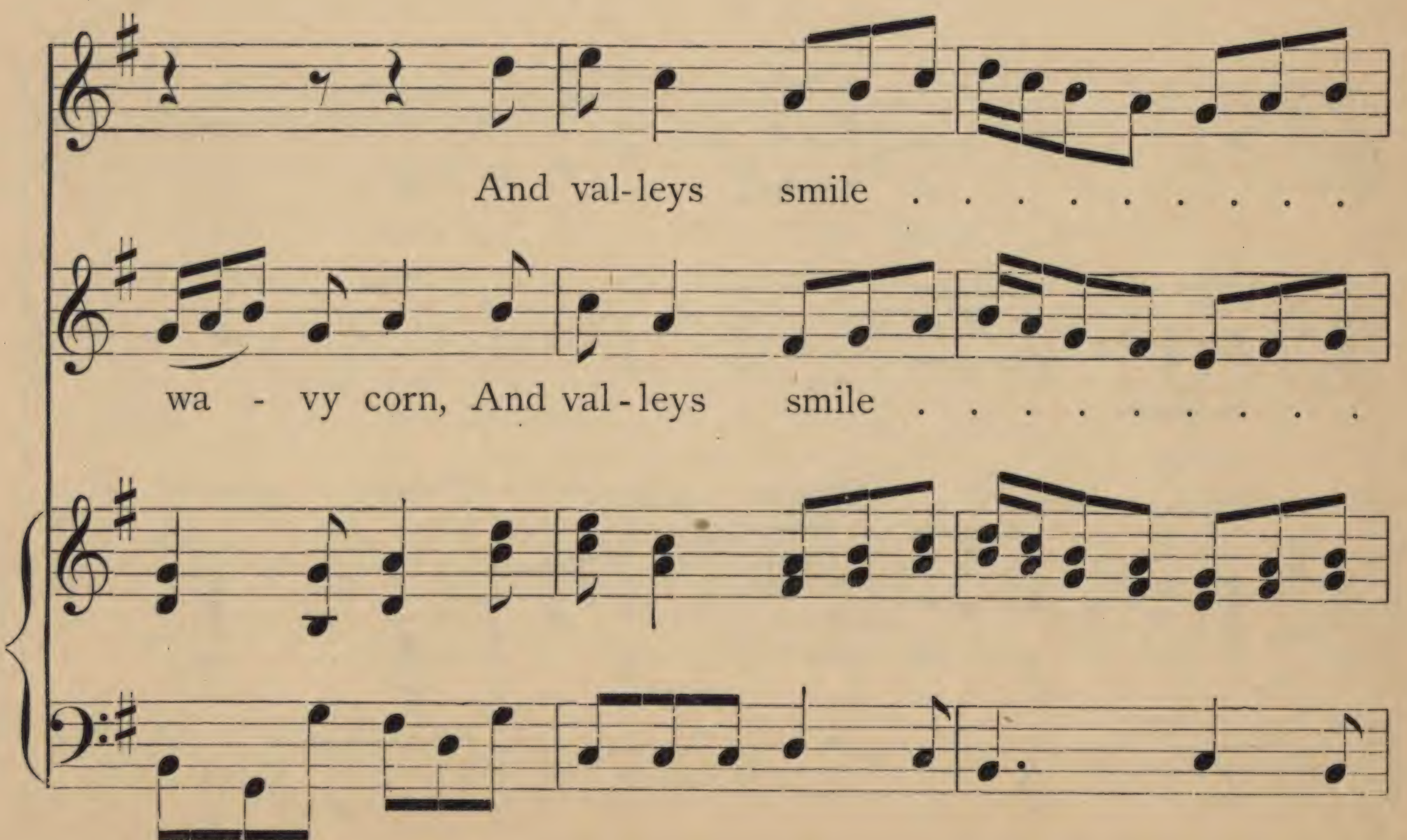
mf *p*



flee - cy flocks the hills a - dorn,

And val - leys smile with

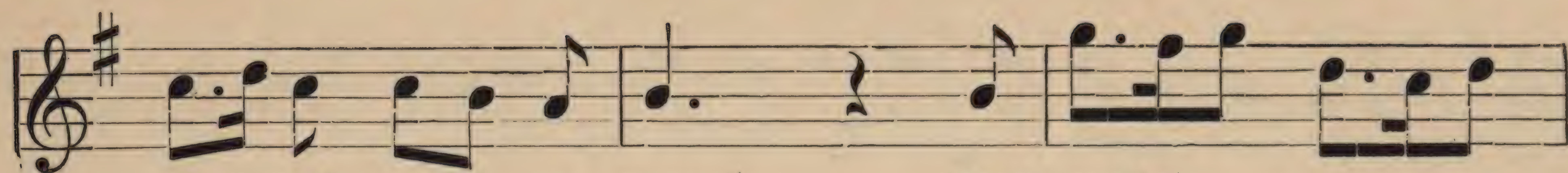
The first system of the musical score. It consists of a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The vocal line has three measures: the first contains the lyrics 'flee - cy flocks the hills a - dorn,' and the second contains 'And val - leys smile with'. The piano accompaniment consists of two staves (treble and bass clef) with a continuous melody.



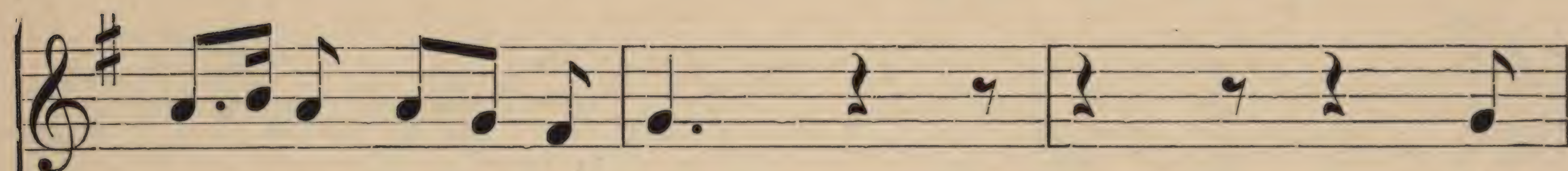
And val - leys smile

wa - vy corn, And val - leys smile

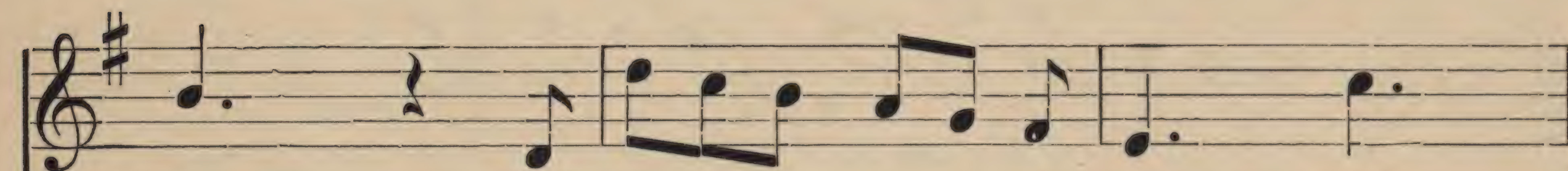
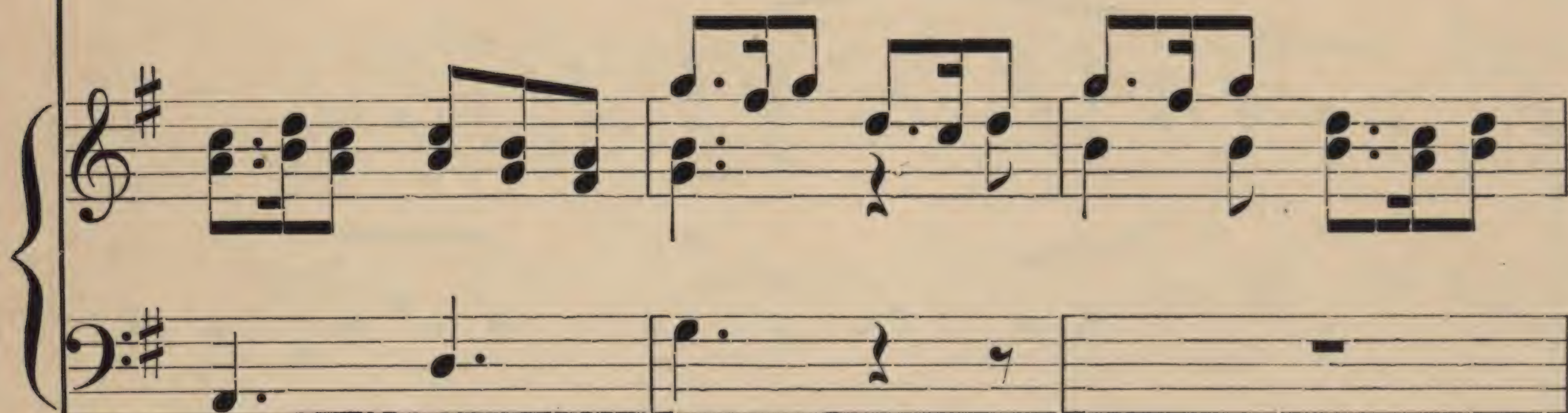
The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has two measures: the first contains the lyrics 'And val - leys smile' and the second contains 'wa - vy corn, And val - leys smile'. The piano accompaniment continues with the same melody.



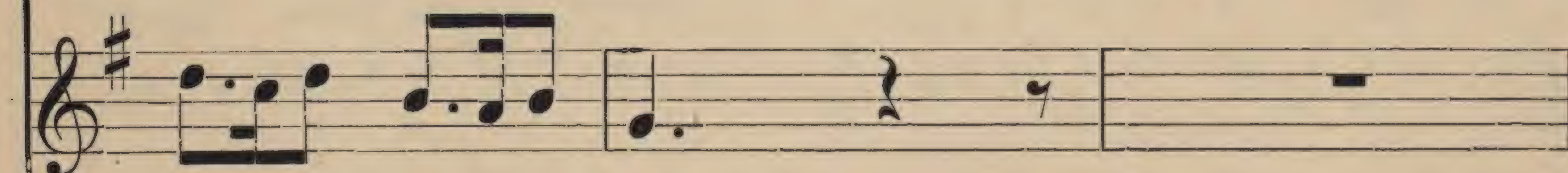
. . . with wa - vy corn, And smile



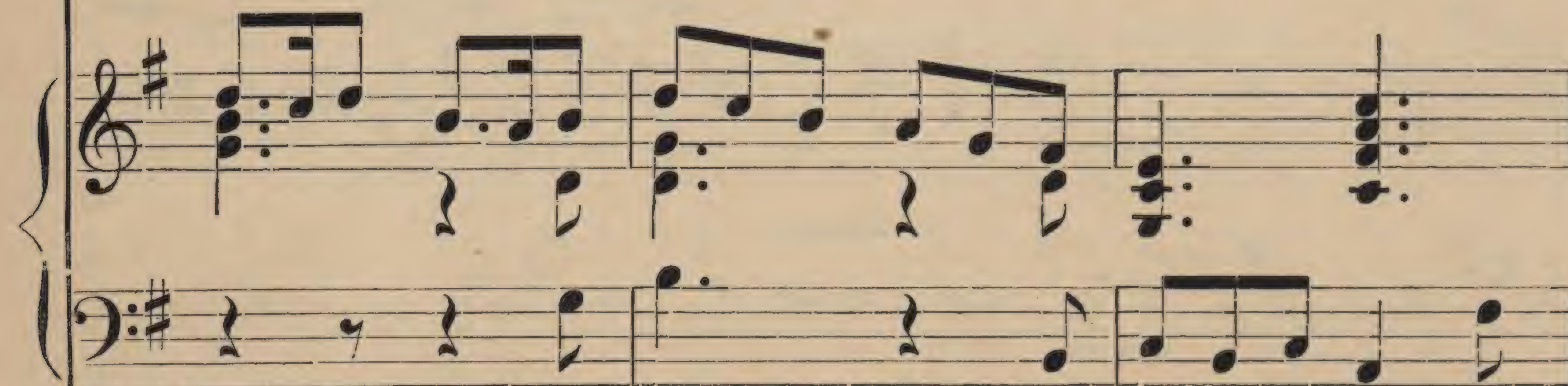
. . . with wa - vy corn, And



. . . with wa - - - vy corn, with



smile.



The image shows a musical score for a song titled "The Corn Song". It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The lyrics are: "wa - - vy corn, with wa - - vy corn, with". The music is in the key of D major (indicated by two sharps) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

wa - - vy corn,

with wa - - vy corn, with

The image shows a musical score for a song titled "The Corn Song". It consists of three staves. The top two staves are for a vocal duet, and the bottom staff is for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "with wa - - - vy corn, wa - - - vy corn, with wa - - - vy". The piano part features a melody in the right hand and a bass line in the left hand, both in the key of F#.

with wa - - - vy corn,
wa - - - vy corn, with wa - - - vy

with wa - vy corn,

corn, with wa - vy corn,

mf

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics 'with wa - vy corn,'. The second staff is another vocal line with lyrics 'corn, with wa - vy corn,'. The piano accompaniment consists of two staves (treble and bass clef) with a brace on the left. The piano part includes a mezzo-forte (*mf*) dynamic marking.

Let

This system contains the next two staves of music. The top staff is a vocal line with the word 'Let'. The second staff is another vocal line. The piano accompaniment continues on two staves (treble and bass clef) with a brace on the left.

musical score for the first system of a song. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "flee - cy flocks the hills a - - -". The second staff is a vocal line in treble clef with the same key signature, with lyrics "Let flee - cy flocks the". The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp. The piano part begins with a *p* (piano) dynamic marking.

flee - cy flocks the hills a - - -

Let flee - cy flocks the

p

musical score for the second system of a song. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "dorn, . . . the hills . . . a -". The second staff is a vocal line in treble clef with the same key signature, with lyrics "hills a - dorn, the hills . . . a -". The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp. The piano part continues the accompaniment from the first system.

dorn, . . . the hills . . . a -

hills a - dorn, the hills . . . a -

slowly

dorn, And smile, And

dorn, And smile, And

smile with wa - vy, wa - - vy corn.

smile with wa - vy, wa - - vy corn.

SECOND READER—PART II

A BEAT DIVIDED INTO FOUR EQUAL PARTS

2/4

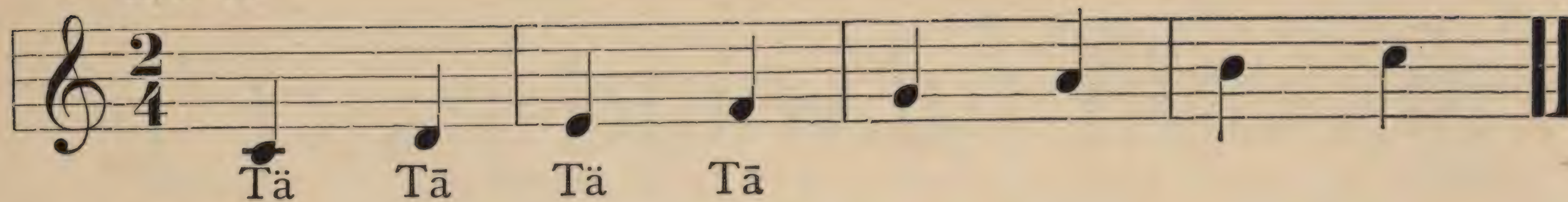
First beat. Strong.	Second beat. Weak.
ä Tä	ā Tā
Tä fä	Tā fā
Tä zä fä nä	Tā
Tä	Tā zā fā nā
Tä zä fä nä	Tā zā fā nā

2/4

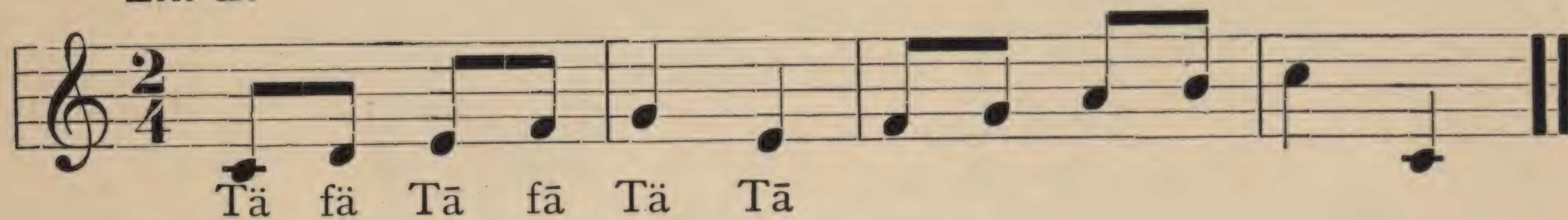
2/2

Tä Tā	Tä fä Tā fā	Tä zä fä nā Tā	Tä Tā zā fā nā
---------	-------------------	------------------------	------------------------

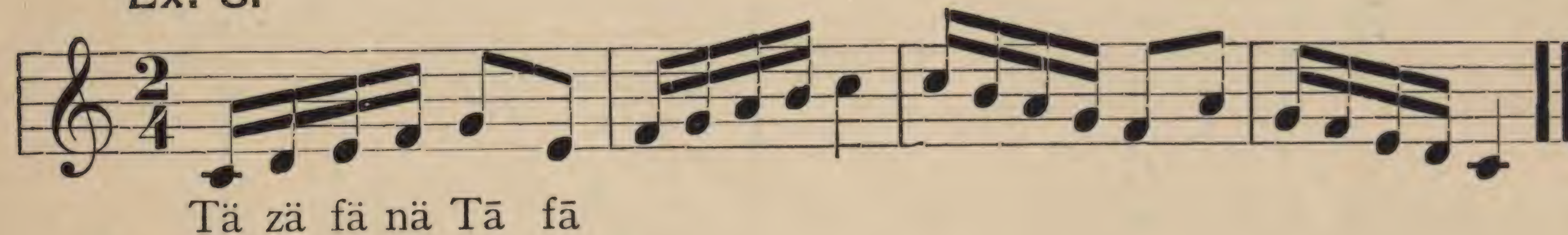
Ex. 1.



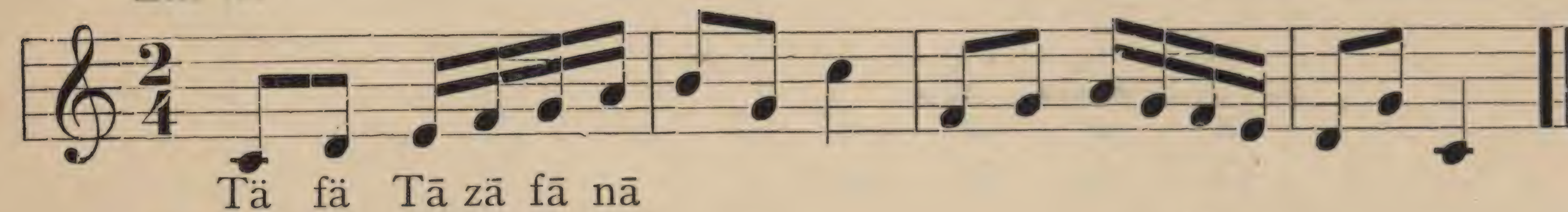
Ex. 2.



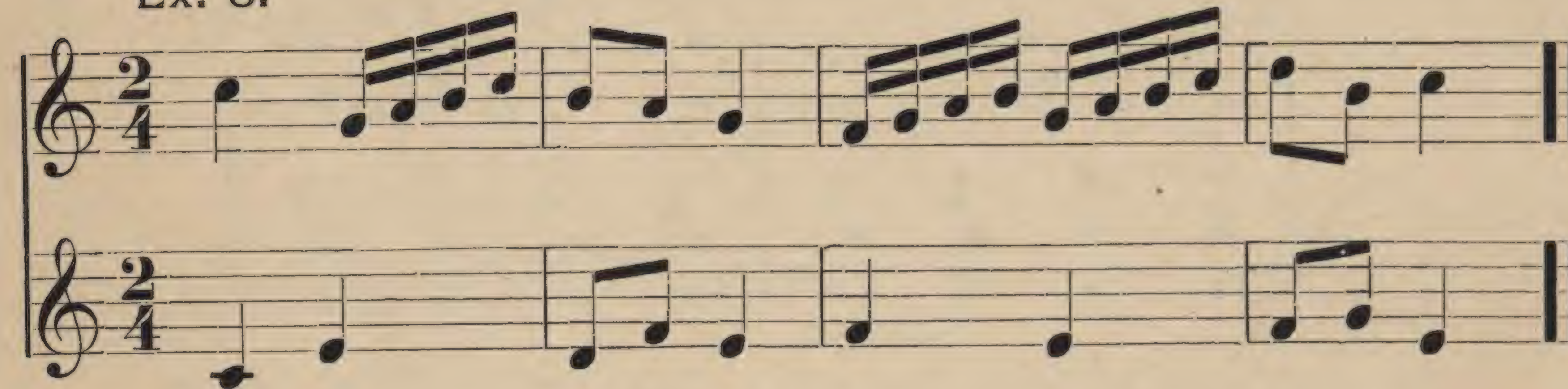
Ex. 3.



Ex. 4.



Ex. 5.



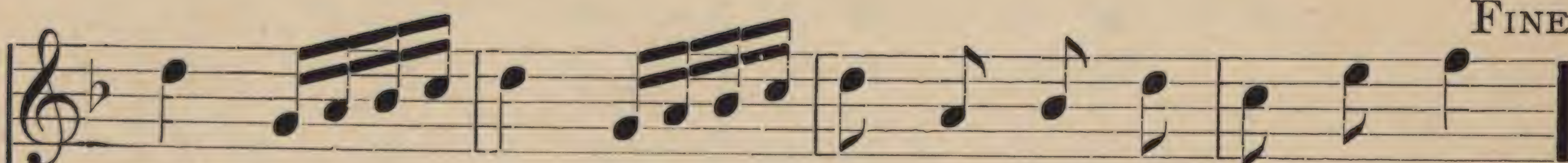
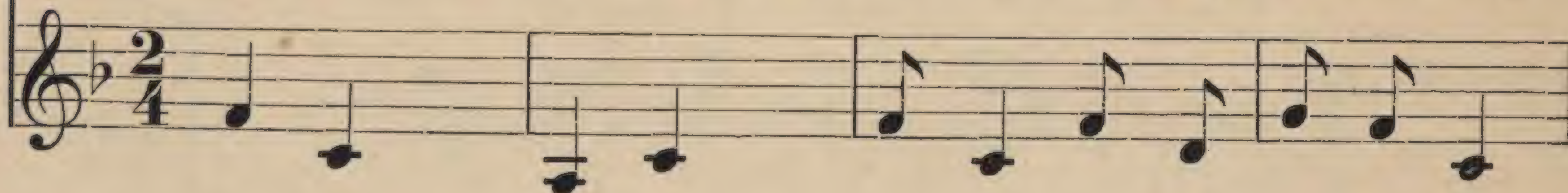
Ex. 6.



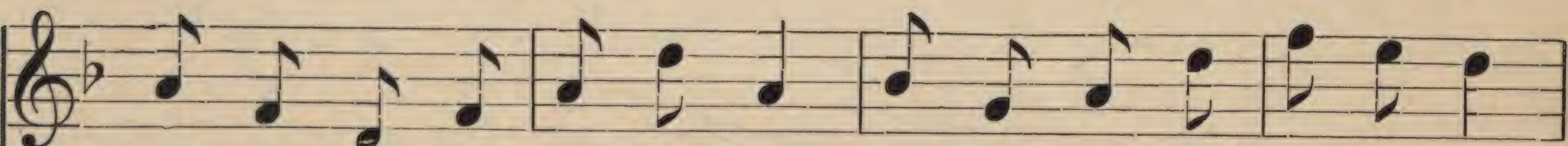
A ROWING SONG

Marcato

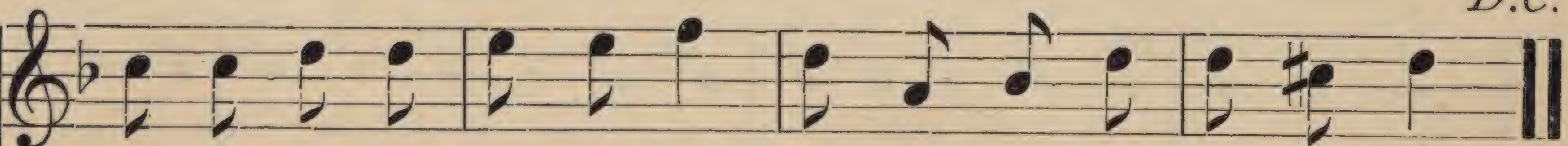
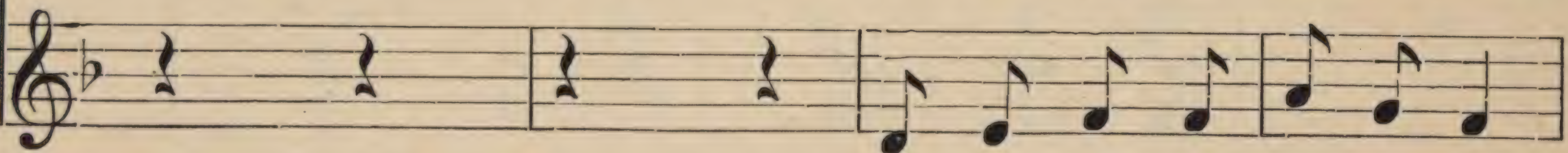
Swing strong, Swing long, . . How our boat leaps to our song!



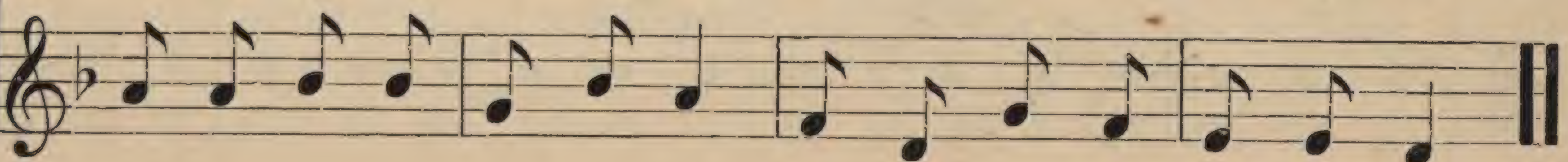
Swing strong, Swing long, . . Vic-t'ry shall to us be-long.



Bend your backs and pull it through, Yes, all eyes are bent on you;



One and all now make her go, All to- geth - er row, boys, row.



HALF AND QUARTER BEATS COMBINED

2/4First beat.
Strong.

ä

Tä

Tä

fä

Tä

zä

fä

nä

Tä

fä

nä

Tä

fä

Tä

zä

fä

Second beat.
Weak.

ā

Tā

Tā

fā

Tā

zā

fā

nā

Tā

fā

Tā

fā

nā

Tā

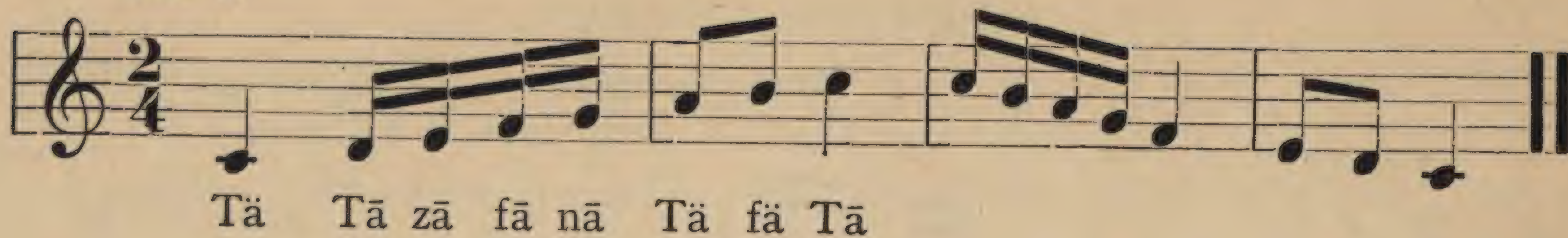
zā

fā

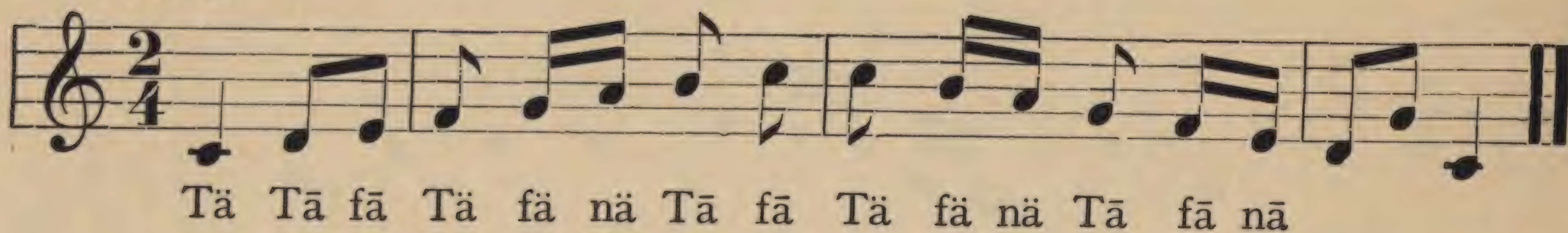
2/4**2/2**

Tä Tā fā | Tä fä nä Tā fā | Tä zä fä Tā fā nā | Tä fä Tā
 Tä Tā fā | Tä fä nä Tā fā | Tä zä fä Tā fā nā | Tä fä Tā

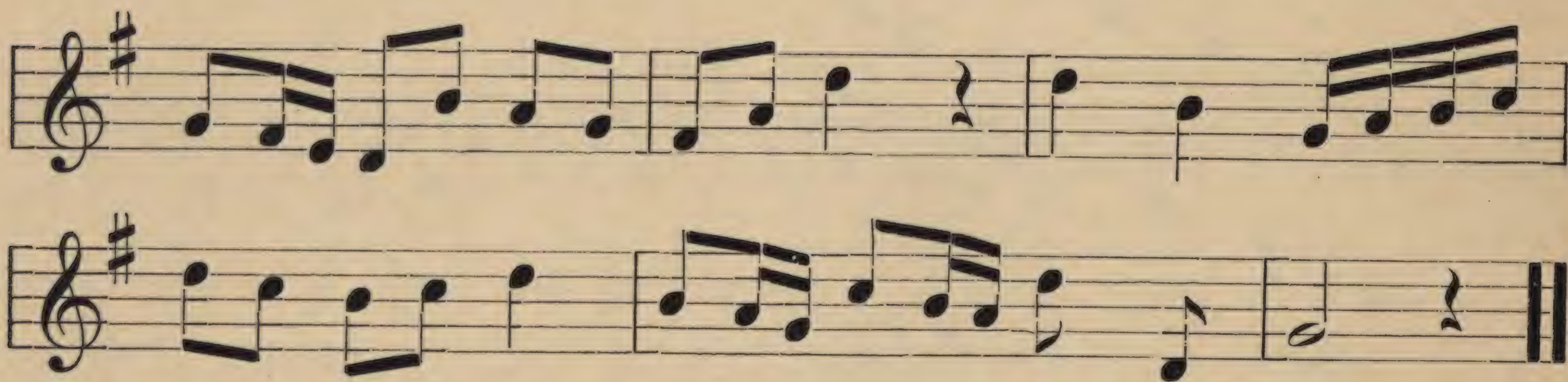
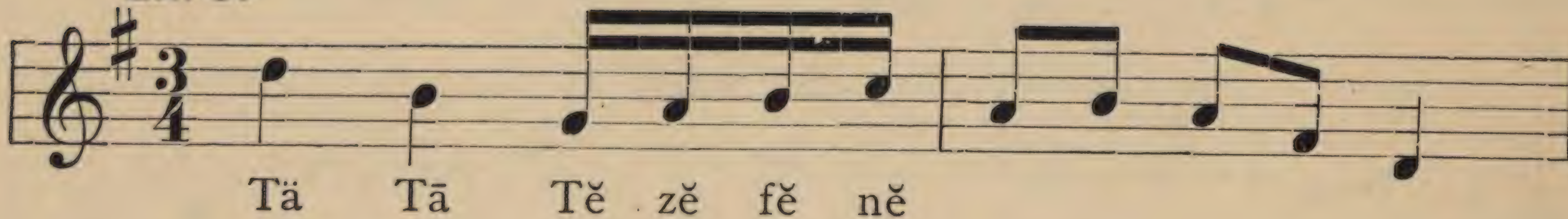
Ex. 7.



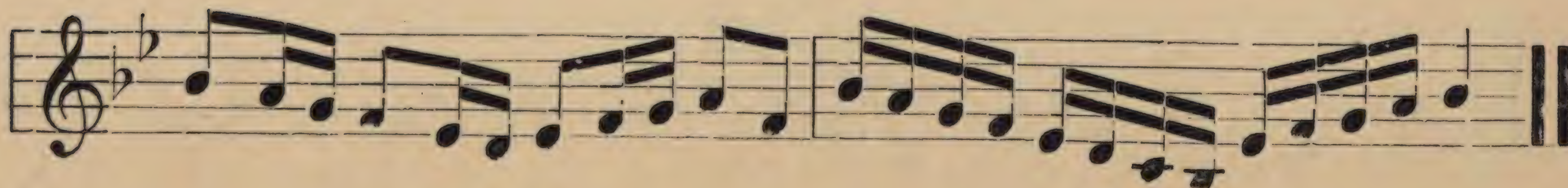
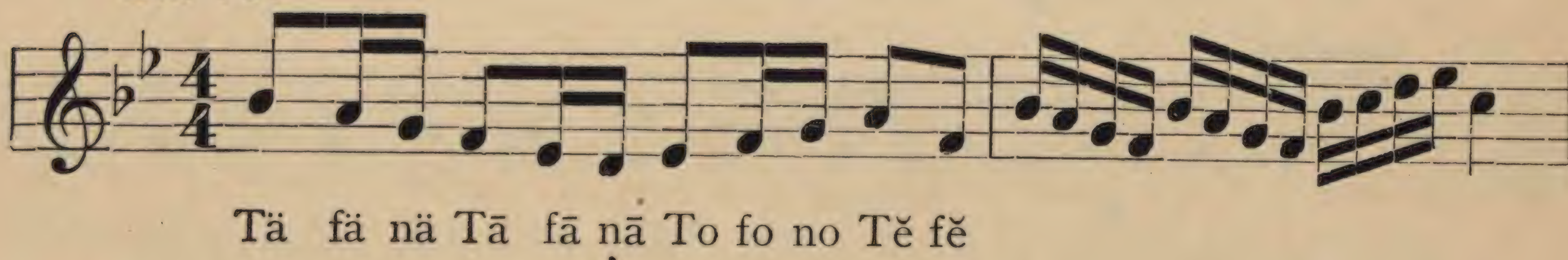
Ex. 8.



Ex. 9.



Ex. 10.



HUNTING CHORUS

From the opera of "DER FREISCHÜTZ"

By C. VON WEBER

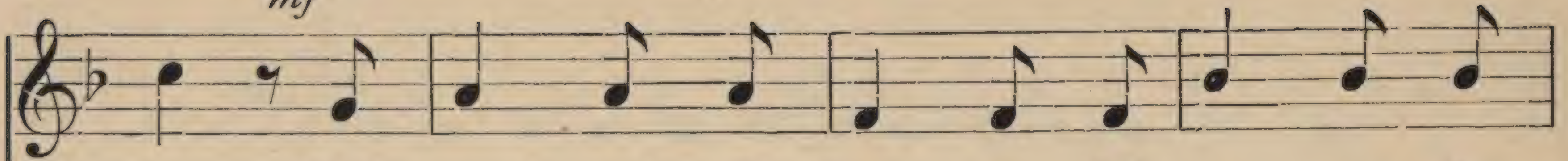
Vivace f

A - way to the woods Where the horn and chase are

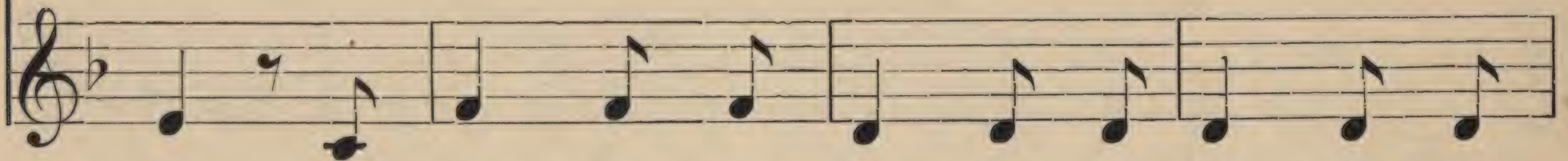
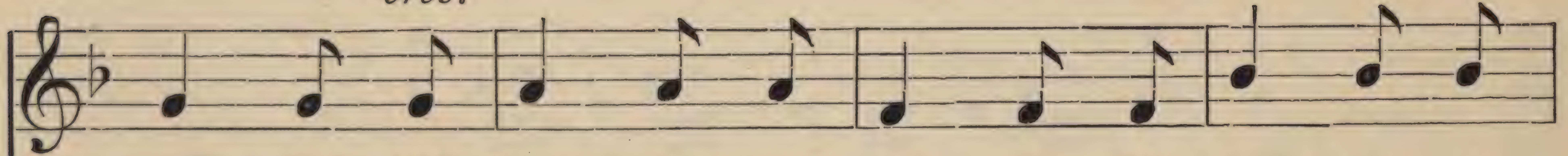
call - ing ; A - way to the woods In the morning sweet and

ff clear ! A - way, yes, a - way, For the hunt is all en -

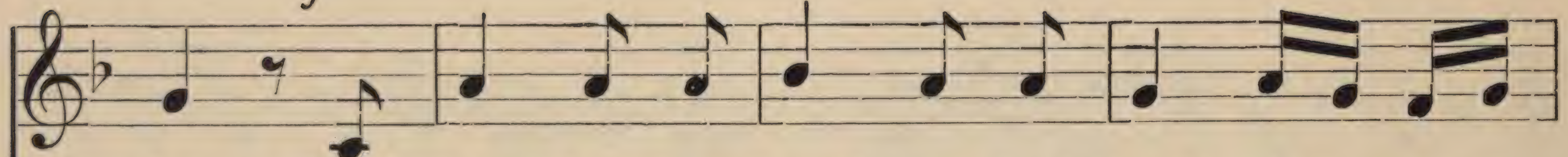
thrall - ing, From morn un - til night We will fol - low far the

mf

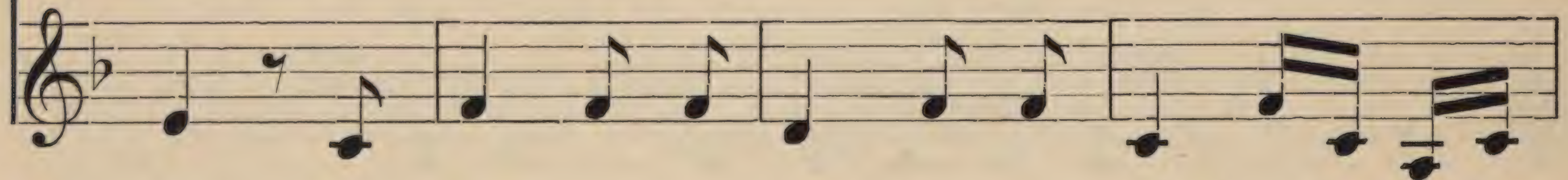
deer. With hounds and with hors - es All ea - ger for

*cres.*

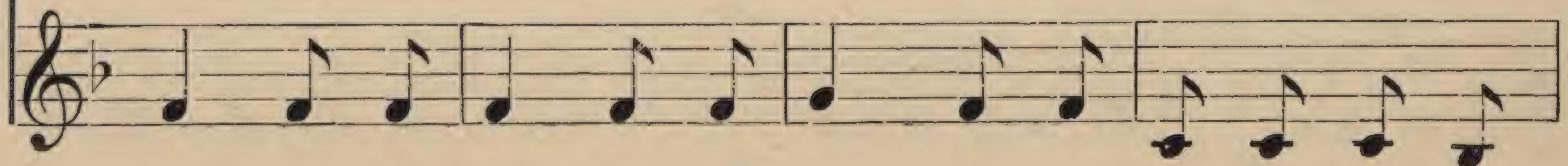
start - ing We gath - er our for - ces To chase far the

*f*

deer; Then rise from your couch - es And break from your



slum - bers, Come, no - bles and la - dies, The hunt's up and a -



p ; second time f

way! Yo ho! Tra la la la la la la la la la la la la la

The image shows a musical score for a song titled "The Song of the Lark". The score is written on two staves, both using a treble clef and a key signature of one flat (B-flat). The first staff contains a melody with lyrics underneath. The lyrics are: "la la la la la la la la la la la la la la". The second staff contains a bass line, which is mostly composed of eighth notes and quarter notes, with some rests. The music is written in a simple, clear style, typical of a children's songbook.

The musical score for 'The Song of the Fishes' is presented on two staves. The top staff features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, folk-like style, with notes and rests corresponding to the lyrics 'la la la la la la la la la la la la la la la'. The bottom staff also features a treble clef and a key signature of one flat, but it contains no notes or rests, serving as a placeholder for a second part or accompaniment.

[illegible]

THREE QUARTERS AND QUARTER BEATS

2
4

Tä Tā Tä zä fä nä Tā Tä zä fä nä Tā zā fā nā Tä fä Tā

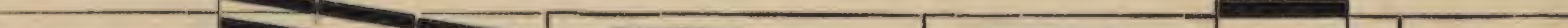
Tä Tā Tä nä Tā Tä nä Tā nā Tä fä Tā

Tä Tā Tä nä Tā Tä nä Tā nā Tä fä Tā

NOTE. As a general rule, take a short note in connection with a longer note following it; thus, the time-names above should be read:—

Tä Tā Tā nä Tā Tā nä Tā nā Tā fā Tā

Ex. 11.



Tä Tā zā fā nā Tä nä Tā Tä nä Tā nā Tä fā Tā

Ex. 12.

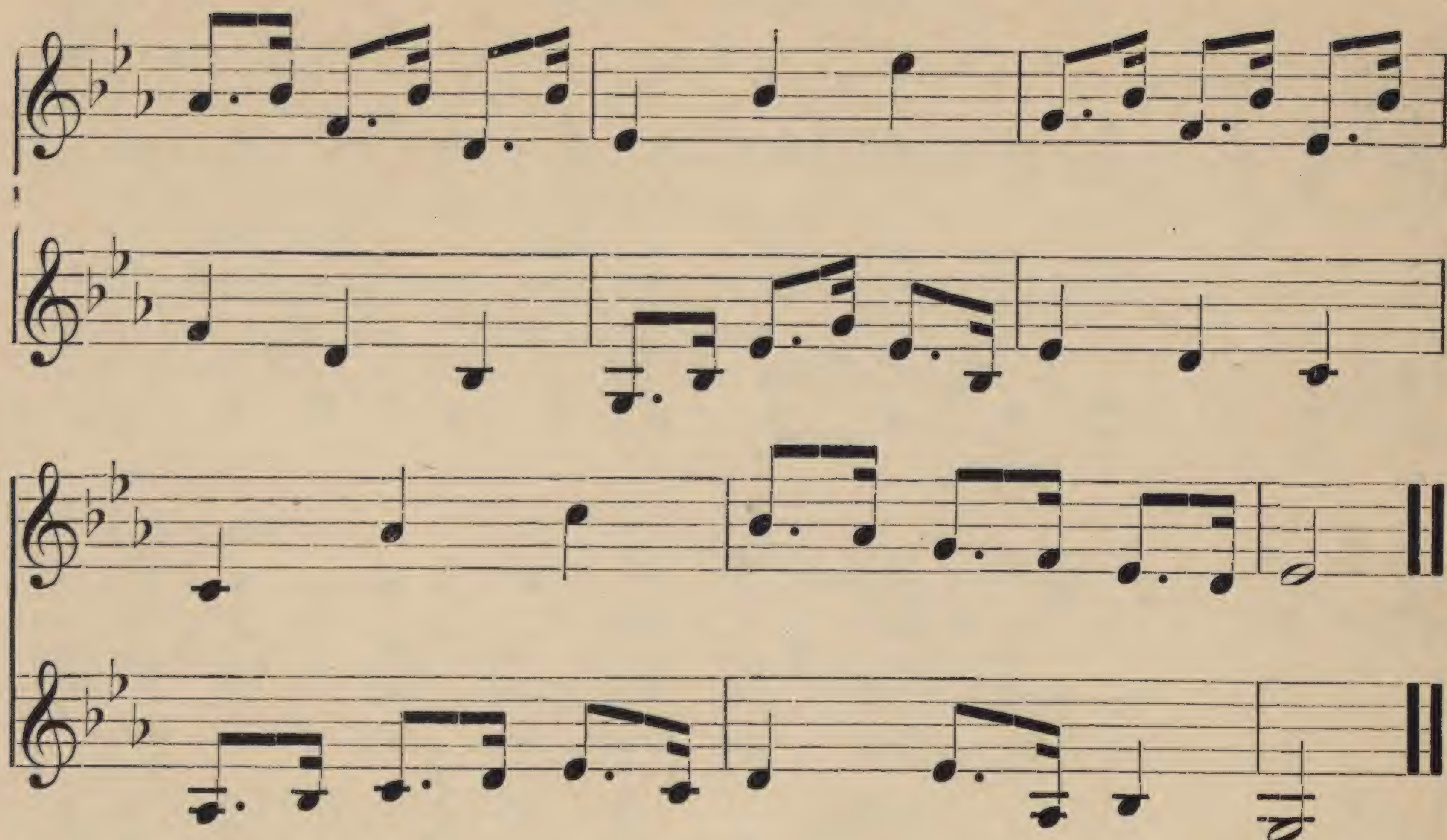
Tä fä Tā fā To no Tě Tä nä Tā nā To fo Tě

Ex. 13.

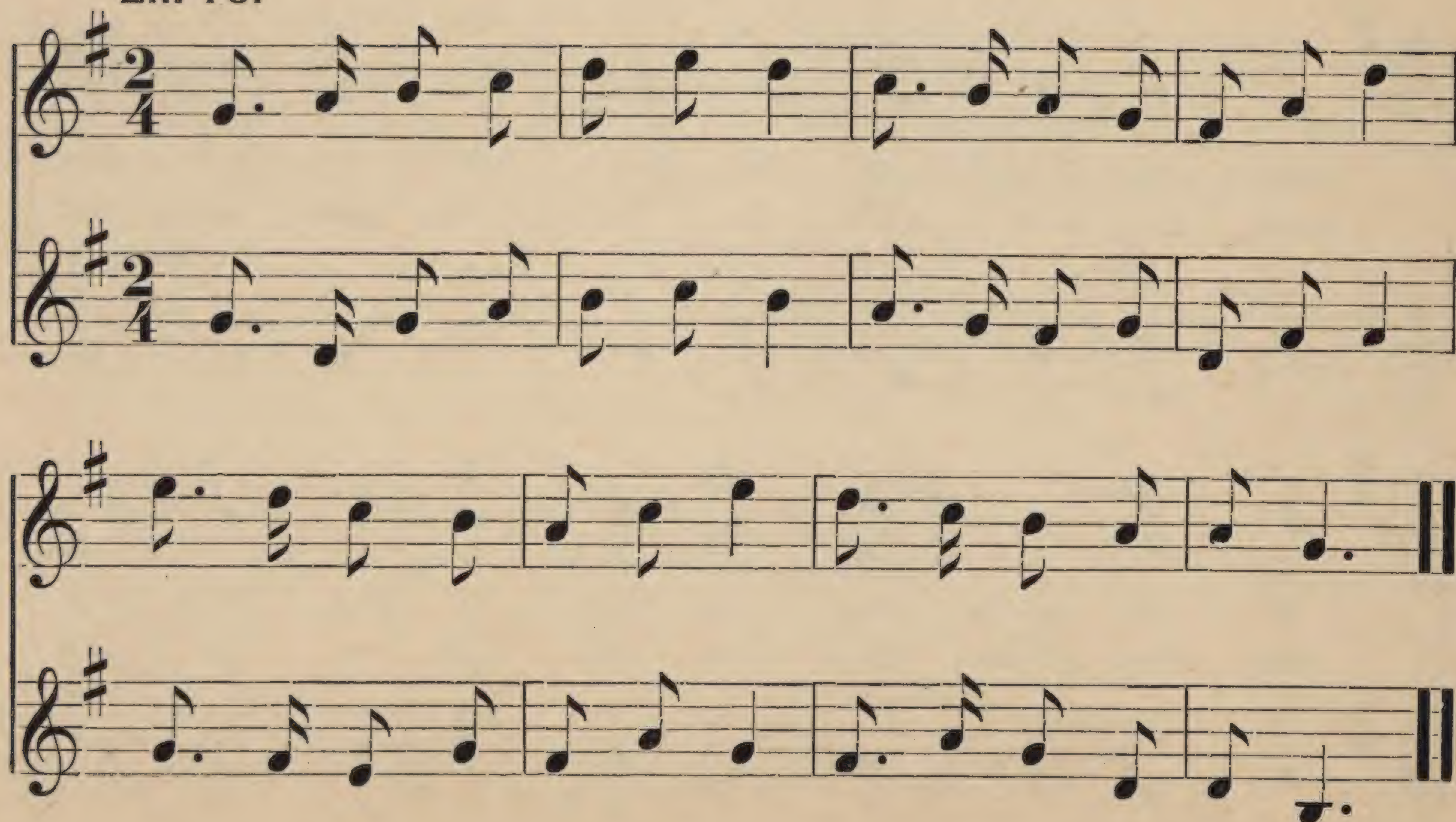
Exercise 13 is a musical exercise in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves. The first staff contains a melody of eighth and quarter notes, starting on G4 and ending on G4. The second staff contains a bass line of eighth and quarter notes, starting on G3 and ending on G3. The exercise concludes with a double bar line.

Ex 14.

Exercise 14 is a musical exercise in 3/4 time with a key signature of two flats (Bb, Eb). It consists of two staves. The first staff contains a melody of eighth and quarter notes, starting on Bb4 and ending on Bb4. The second staff contains a bass line of eighth and quarter notes, starting on Bb3 and ending on Bb3. The exercise concludes with a double bar line.



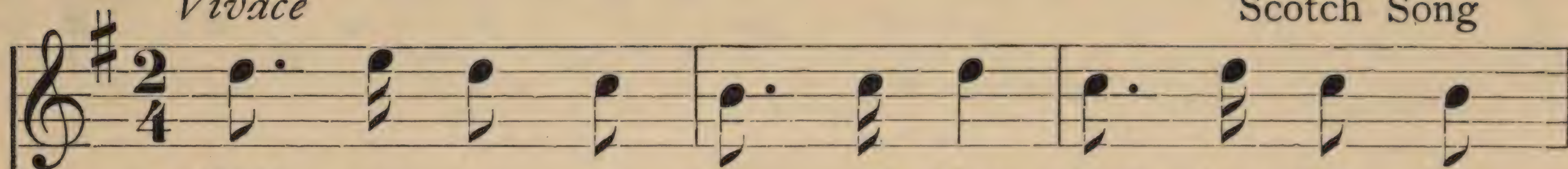
Ex. 15.



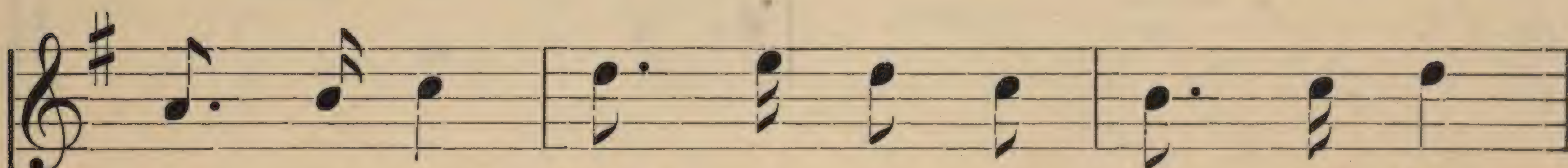
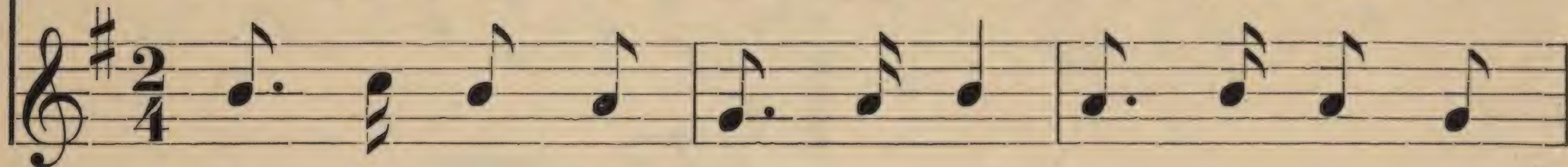
SHERIFF MUIR

Vivace

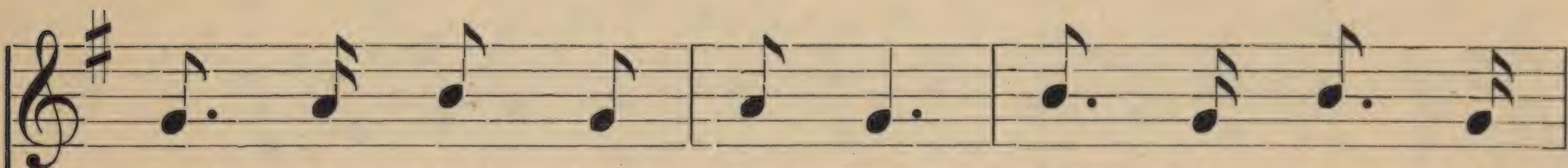
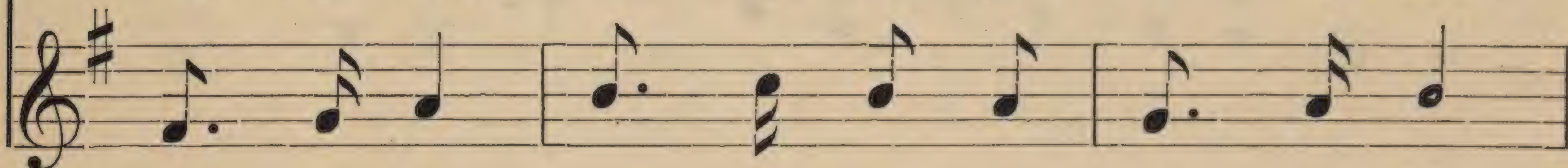
Scotch Song



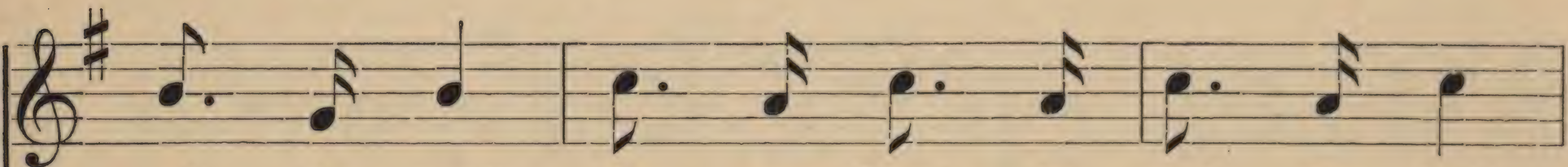
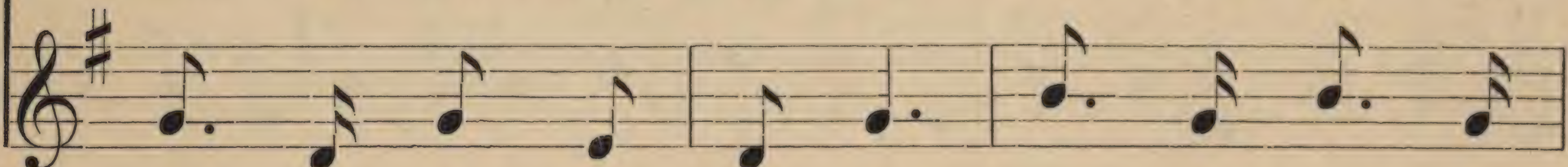
1. Will ye go to Sher - iff Muir, Gal - lant John of
2. There you'll see the ban - ners flare, There you'll hear the



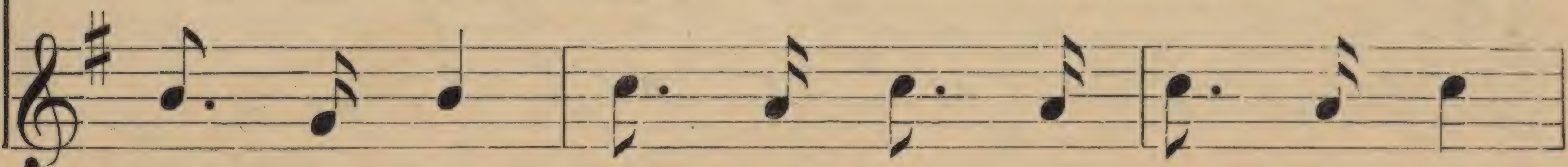
In - nis - ture; There to see the no - ble Mar,
bag - pipes roar, And the trum - pets dead - ly blare,

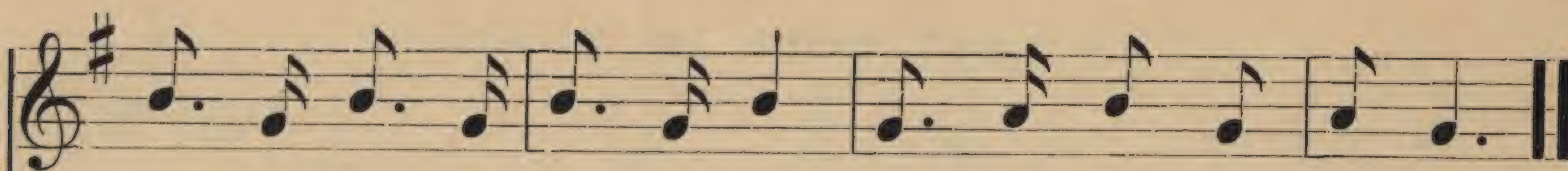


And his High - land lad - dies; All the true men
With the can - non's rat - tle. There you'll see the

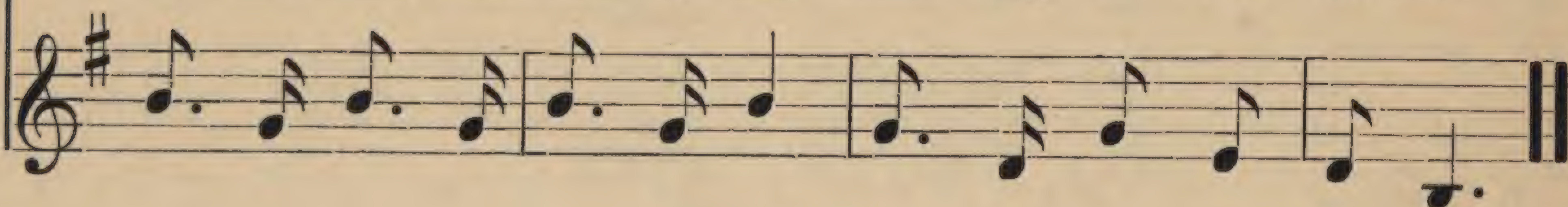


of the north, An - gus, Hunt - ly, and Sea - forth,
bold Mac - Craws, Cam - 'ron and Clan - ron - ald raws;

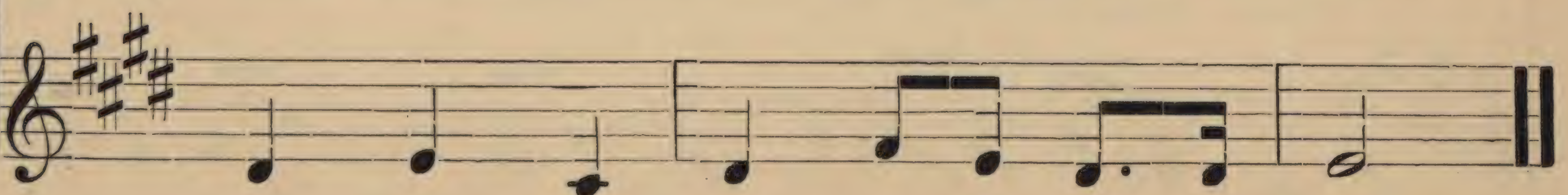
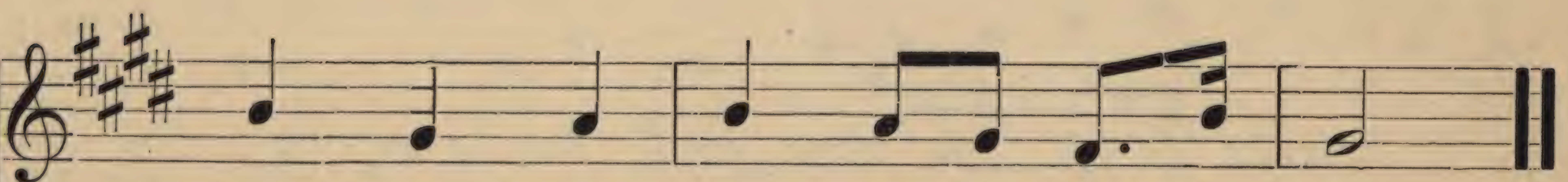
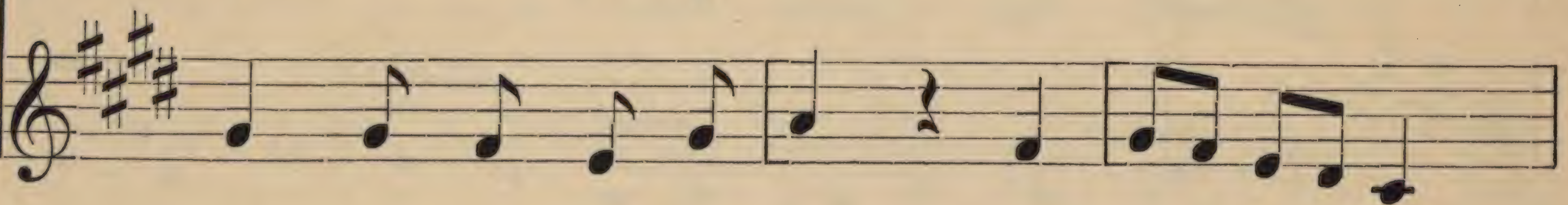
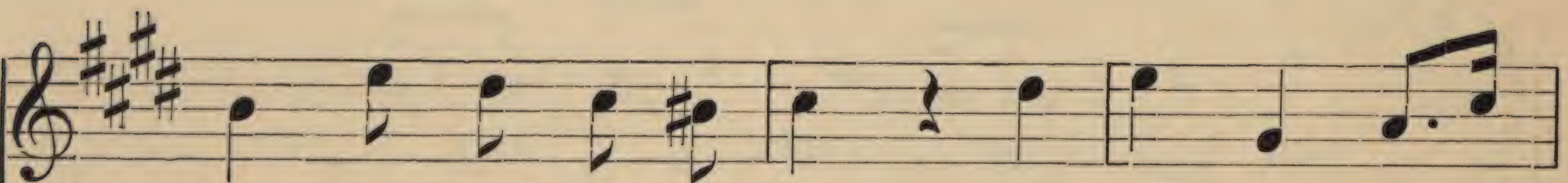
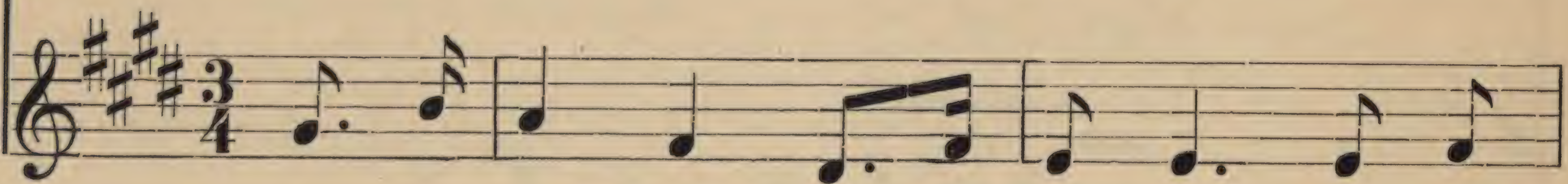
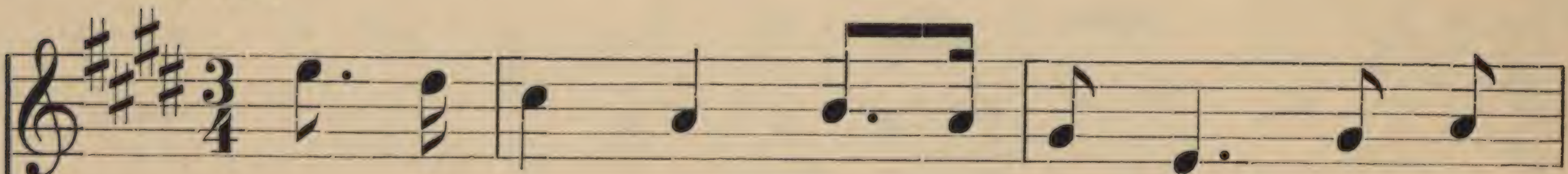




Scour-ing on to cross the Forth, With their white cock - a des ?
All the clans, with loud huz-zas, Rush - ing to the bat - tle.



Ex. 16.



THE LAST ROSE OF SUMMER

THOS. MOORE

Irish Air

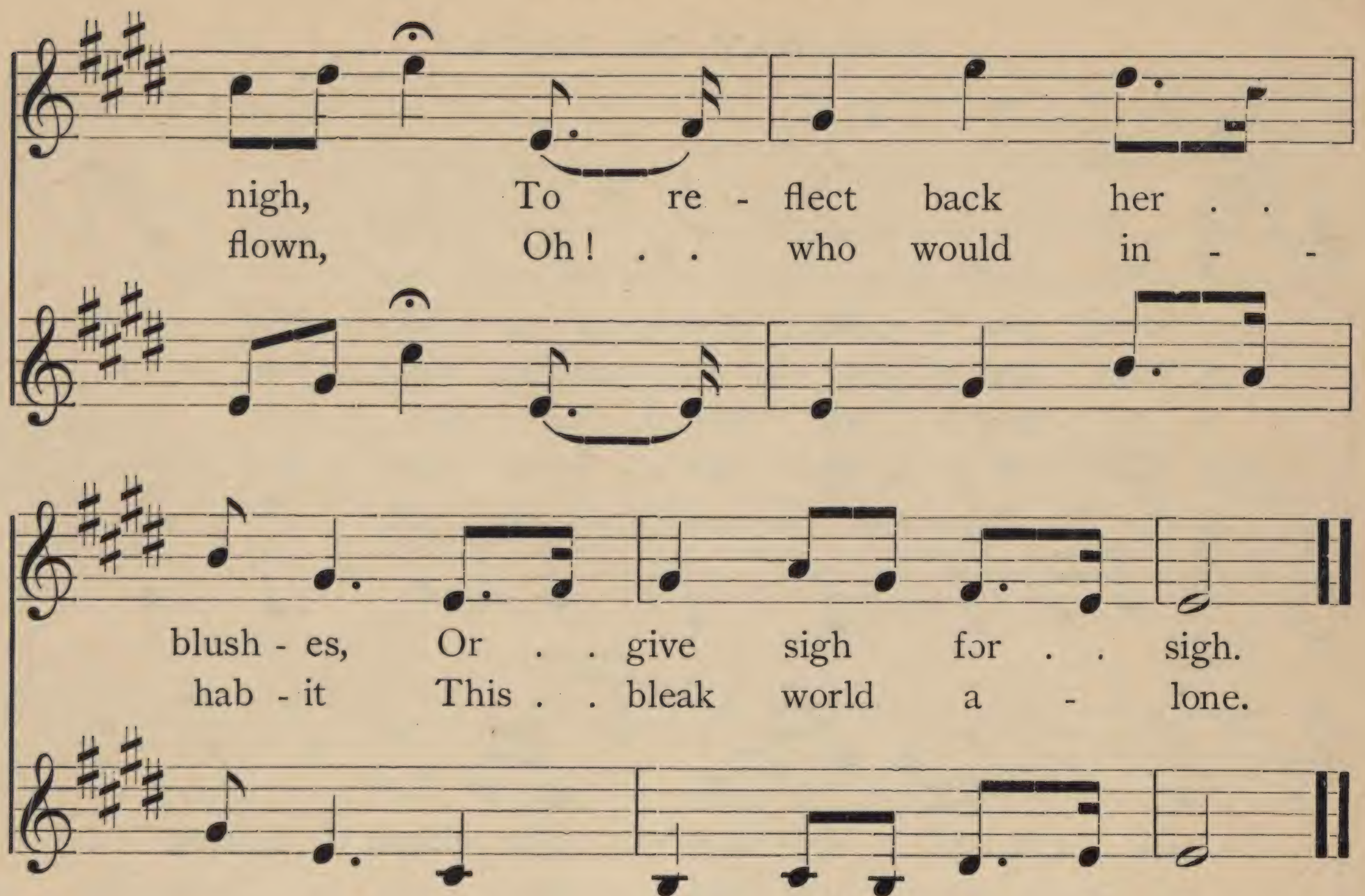
Andante

1. 'Tis the last rose of sum-mer, Left
 2. So . . soon may I . fol-low, When

bloom-ing a-lone; All her love-ly com-
 friend-ships de-cay, And from love's shin-ing

pan-ions Are fad-ed and gone; No
 cir-cle The gems drop a-way; When

flow'r of her kin-dred, No rose-bud is
 true hearts lie with-ered, And fond ones are



nigh,
flown,

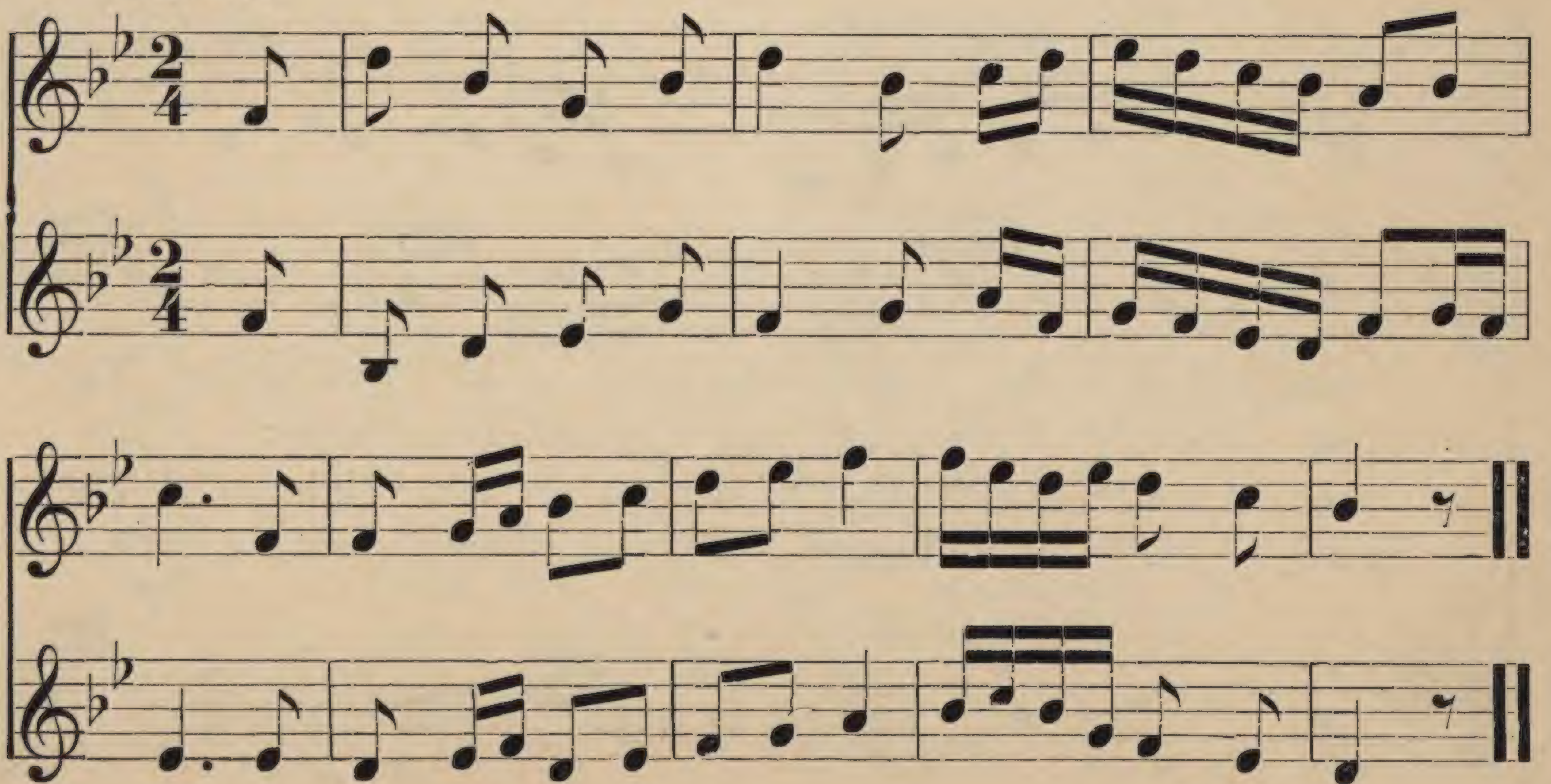
To re - flect back her . .
Oh ! . . who would in - -

blush - es,
hab - it

Or . . give sigh for . . sigh.
This . . bleak world a - lone.

The image shows a musical score for a song. It consists of four staves of music. The first two staves have lyrics underneath them. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of three sharps. The third and fourth staves have a treble clef and a key signature of three sharps. The lyrics are: "nigh, flown, To re - flect back her . . Oh ! . . who would in - - blush - es, hab - it Or . . give sigh for . . sigh. This . . bleak world a - lone." The music is written in a simple, clear style, suitable for a second reader.

Ex. 17.

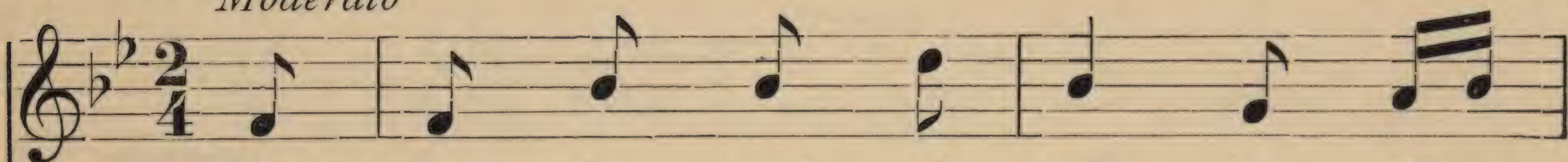


The image shows a musical score for Exercise 17. It consists of four staves of music. The first two staves have a treble clef and a key signature of two flats (Bb, Eb). The third and fourth staves have a treble clef and a key signature of two flats. The music is written in a simple, clear style, suitable for a second reader.

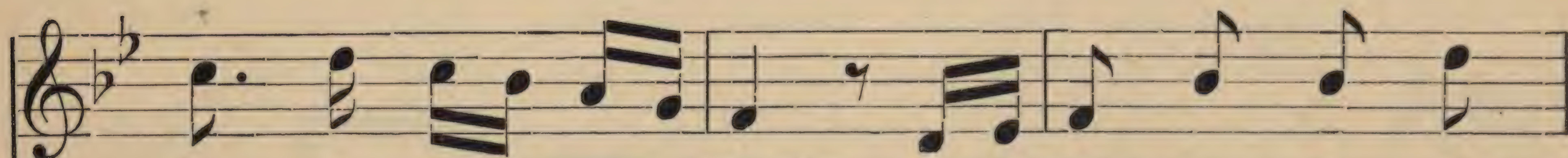
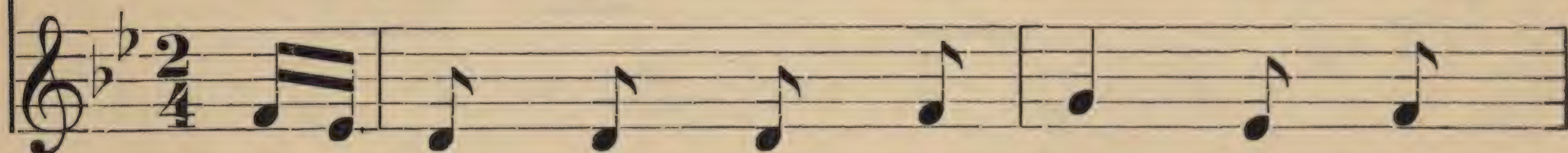
THE BAY OF BISCAY

ANDREW CHERRY
Moderato

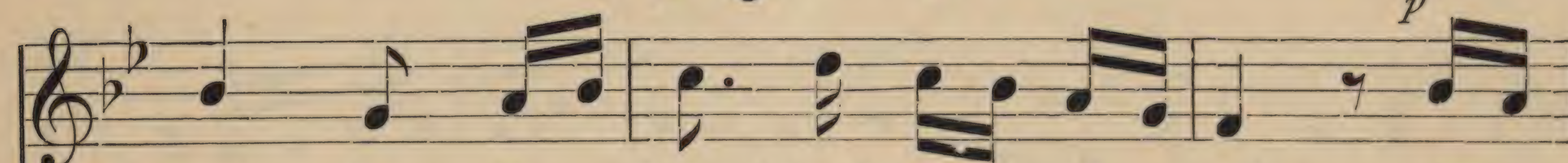
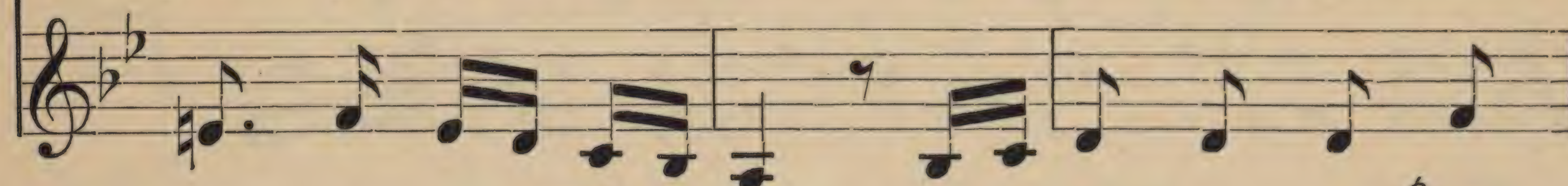
J. DAVY



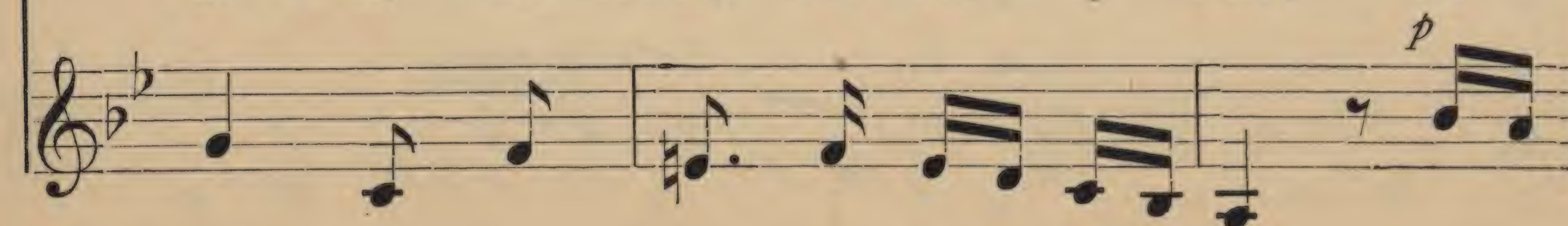
1. Loud roar'd the dread - ful thun - der, The
2. Now dash'd up - on the bil - low, Our
3. At length the wish'd for mor - row Broke
4. Her yield - ing tim - bers sev - er, Her

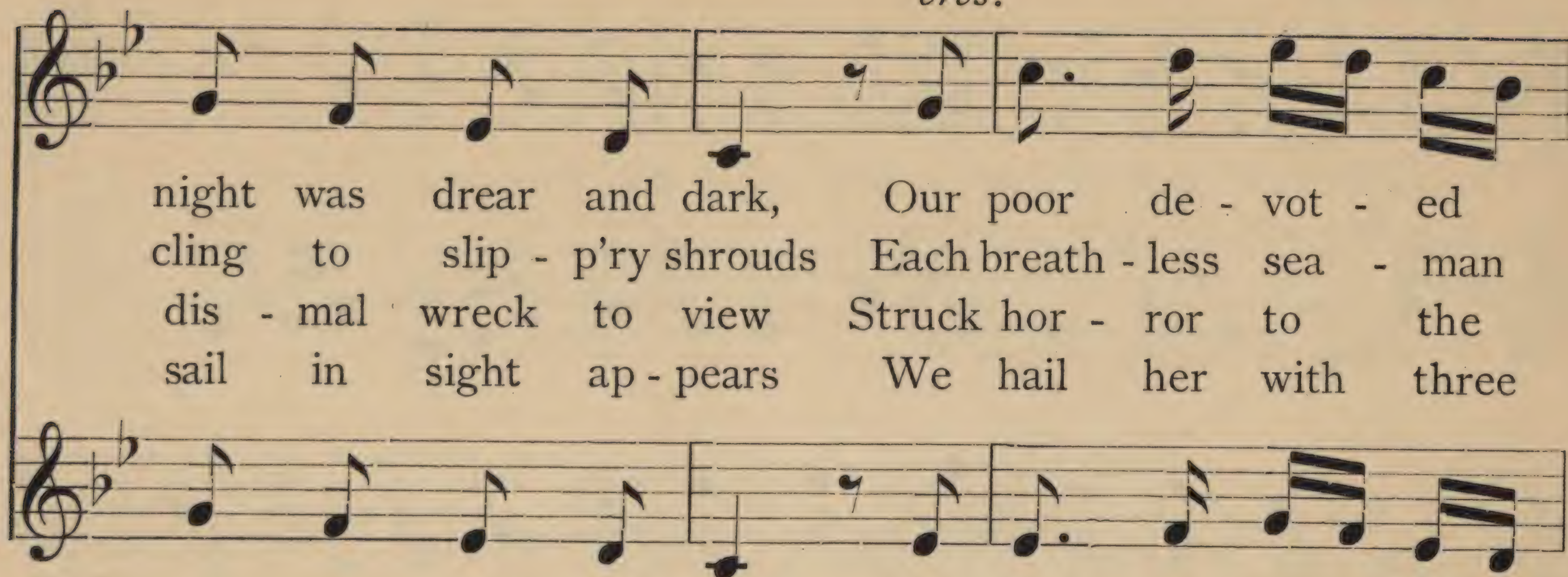


rain a del - uge show'rs, The clouds were rent a -
op - 'ning tim - bers creak, Each fears a wat - 'ry
thro' the ha - zy sky, Ab - sorb'd in si - lent
pitch - y seams are rent, When Heav'n all boun-teous

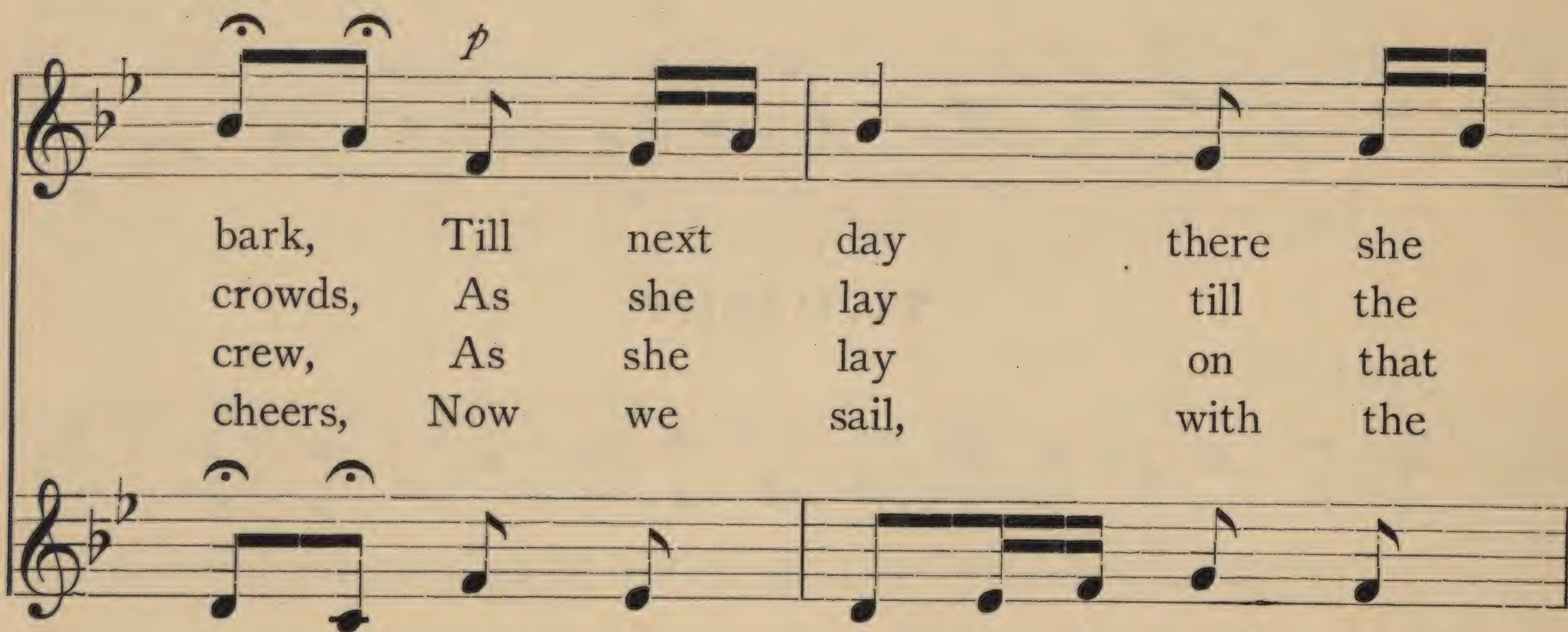


sun - der By light - 'ning's viv - id pow'rs ; The
pil - low, None stop the dread - ful leak ; To
sor - row, Each heav'd a bit - ter sigh ; The
ev - er, Its bound - less mer - cy sent ; A

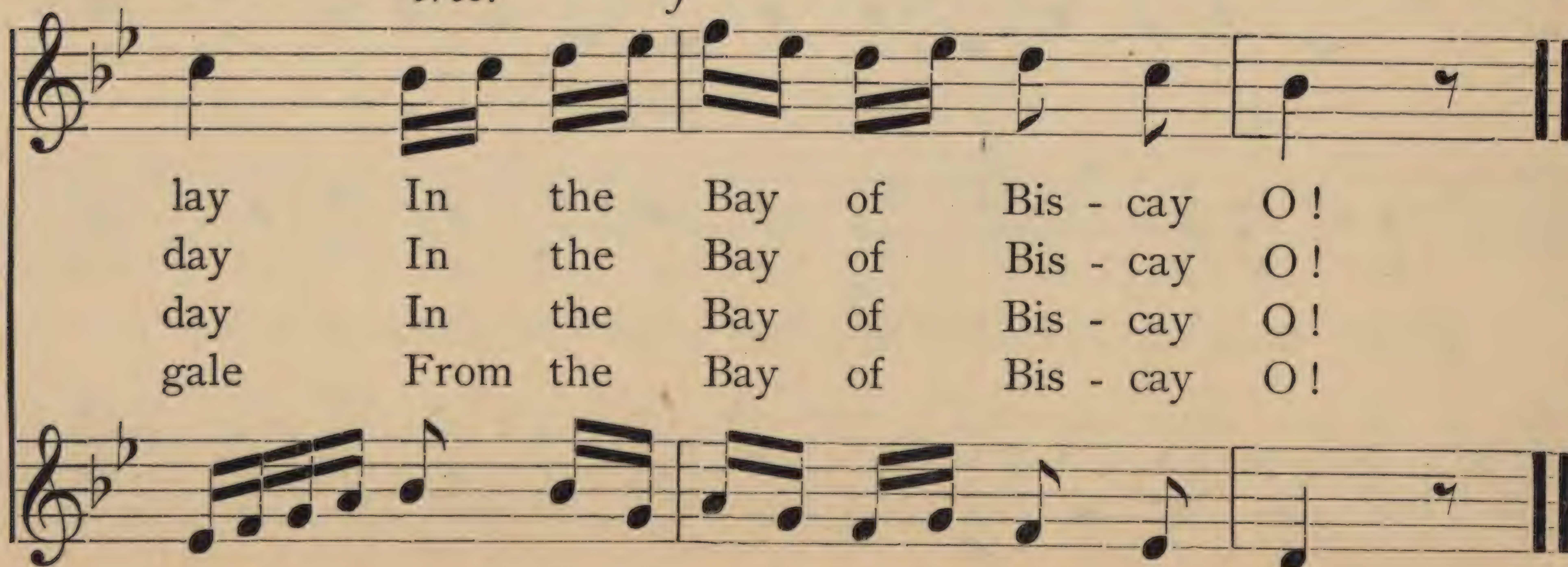


cres.


night was drear and dark, Our poor de - vot - ed
 cling to slip - p'ry shrouds Each breath - less sea - man
 dis - mal wreck to view Struck hor - ror to the
 sail in sight ap - pears We hail her with three

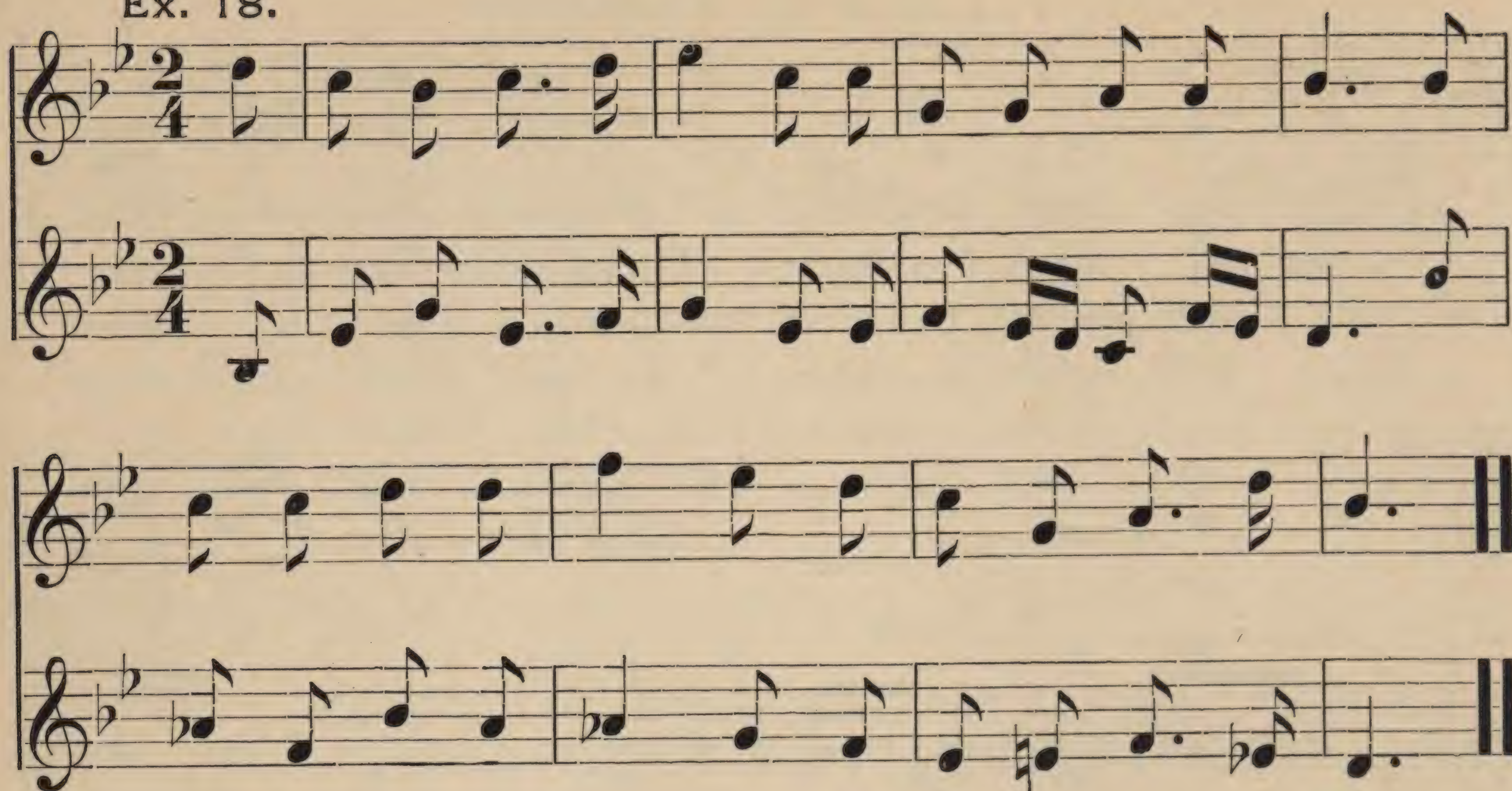


bark, Till next day there she
 crowds, As she lay till the
 crew, As she lay on that
 cheers, Now we sail, with the

*cres.**f*


lay In the Bay of Bis - cay O!
 day In the Bay of Bis - cay O!
 day In the Bay of Bis - cay O!
 gale From the Bay of Bis - cay O!

Ex. 18.



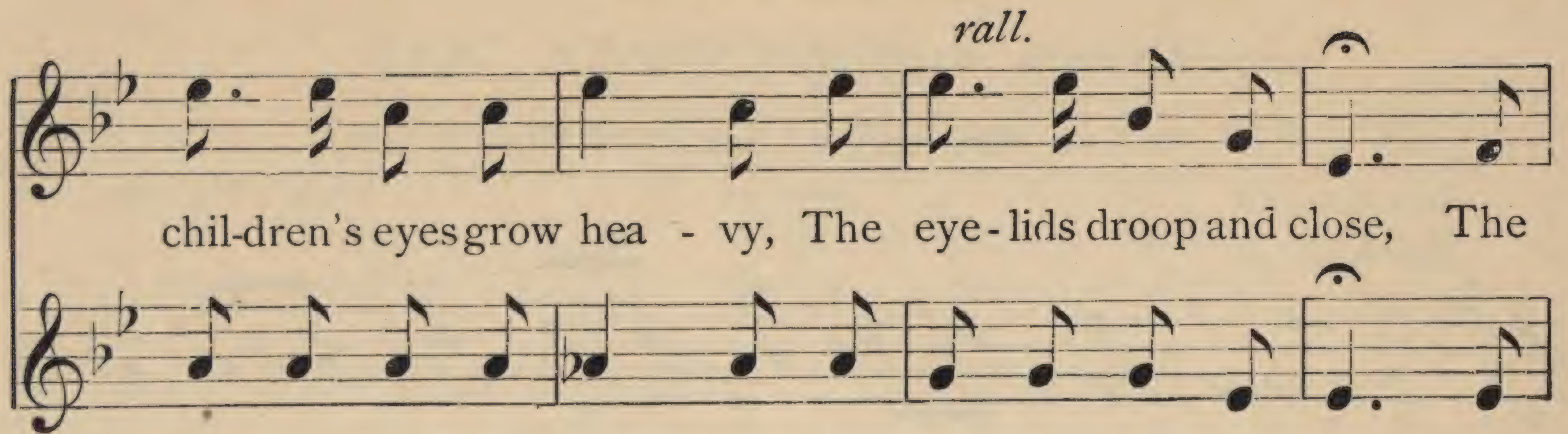
TWILIGHT

Andante

O peace-ful time of twi-light, When dark the shadow grows, And

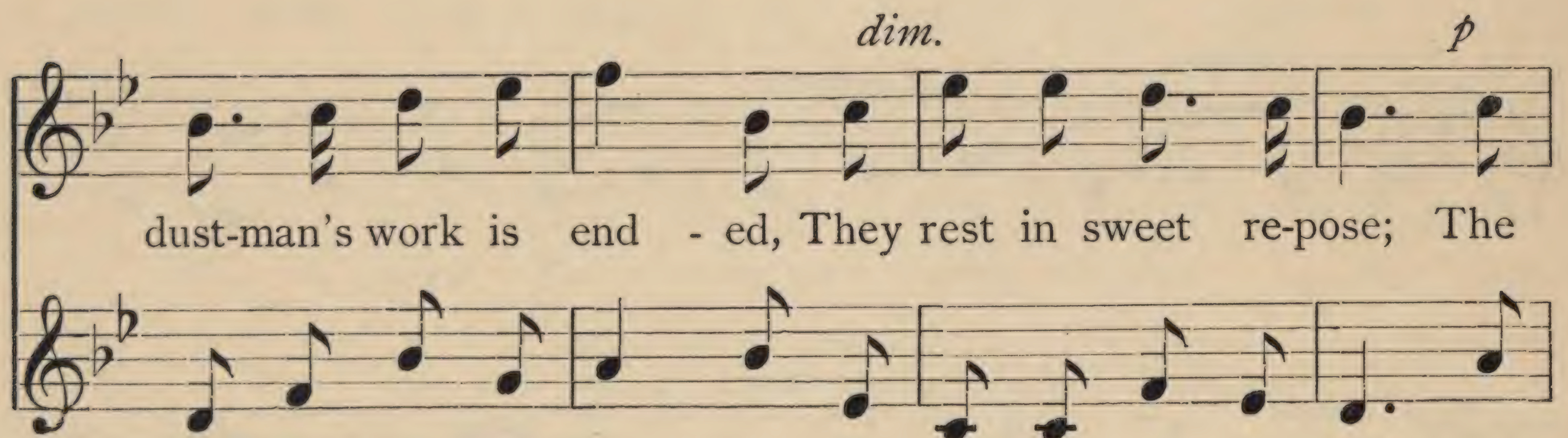
round the drow - sy vil - lage The good old dust-man goes! The

rall.



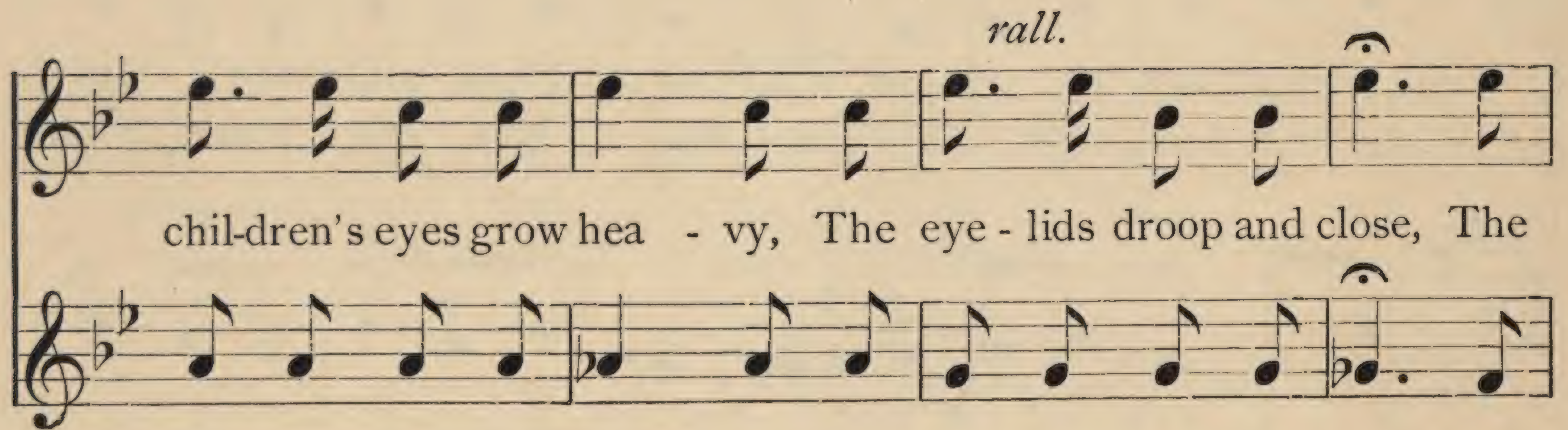
chil-dren's eyes grow hea - vy, The eye - lids droop and close, The

dim. *p*



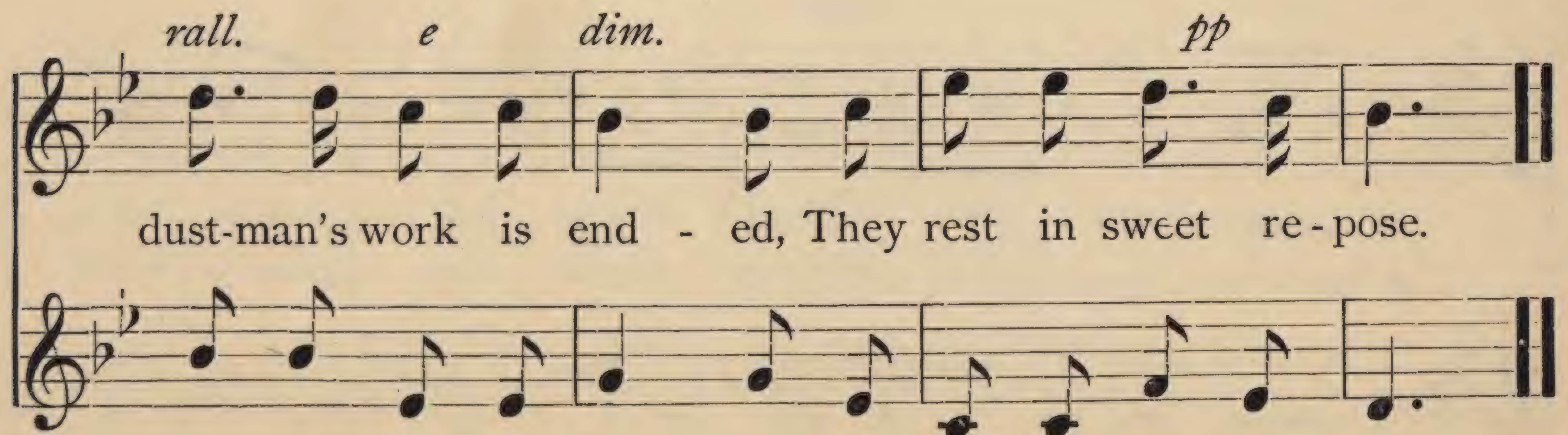
dust-man's work is end - ed, They rest in sweet re-pose; The

rall.



chil-dren's eyes grow hea - vy, The eye - lids droop and close, The

rall. *e* *dim.* *pp*



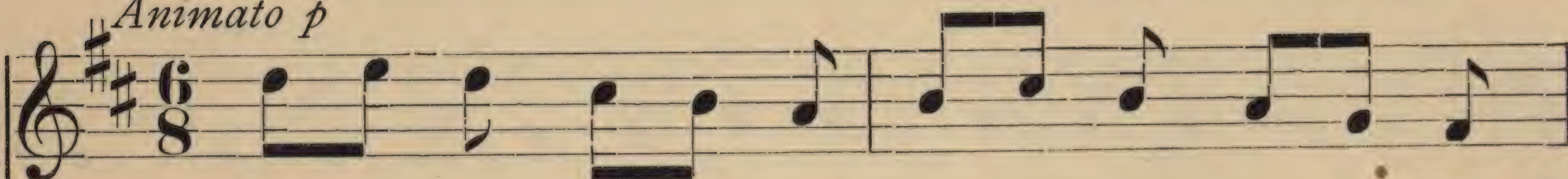
dust-man's work is end - ed, They rest in sweet re-pose.

UNDER YONDER OAKEN TREE

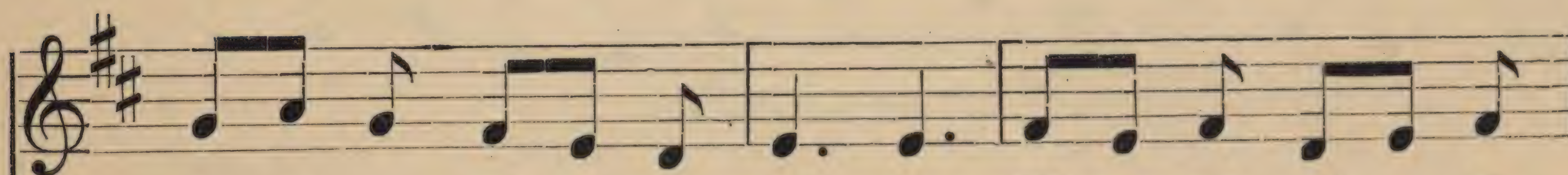
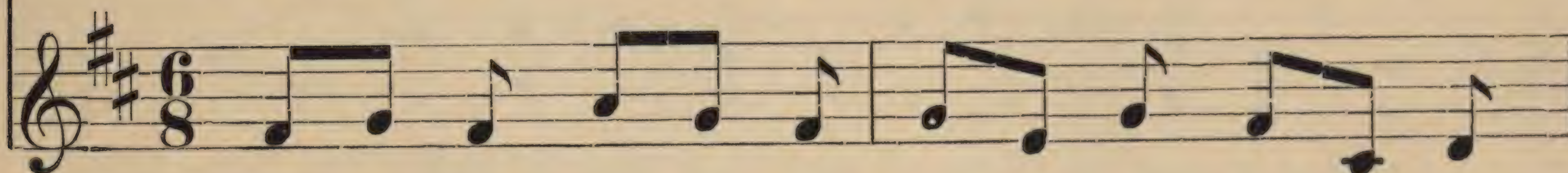
An Example of Six-Part Time

GEO. LINLEY

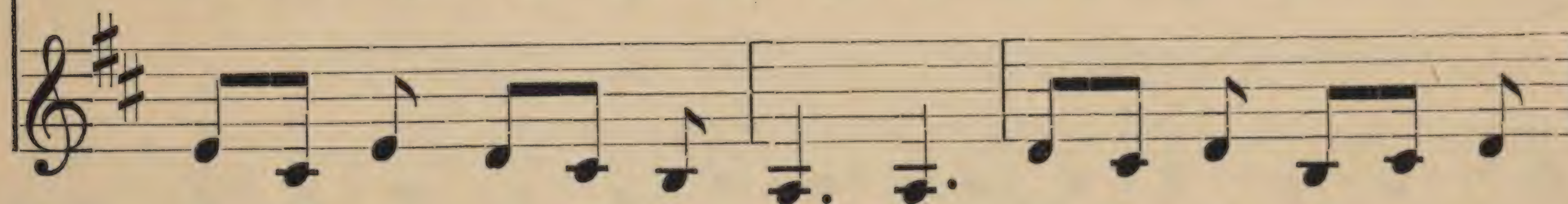
Welsh Melody

Animato p

1. Un - der yon - der oak - en tree, Whose
2. Yet no trace of them is seen, When



branch - es oft me shad - ed; Elves and fair - ies
morn - ing rays are glanc - ing; Not one foot - print



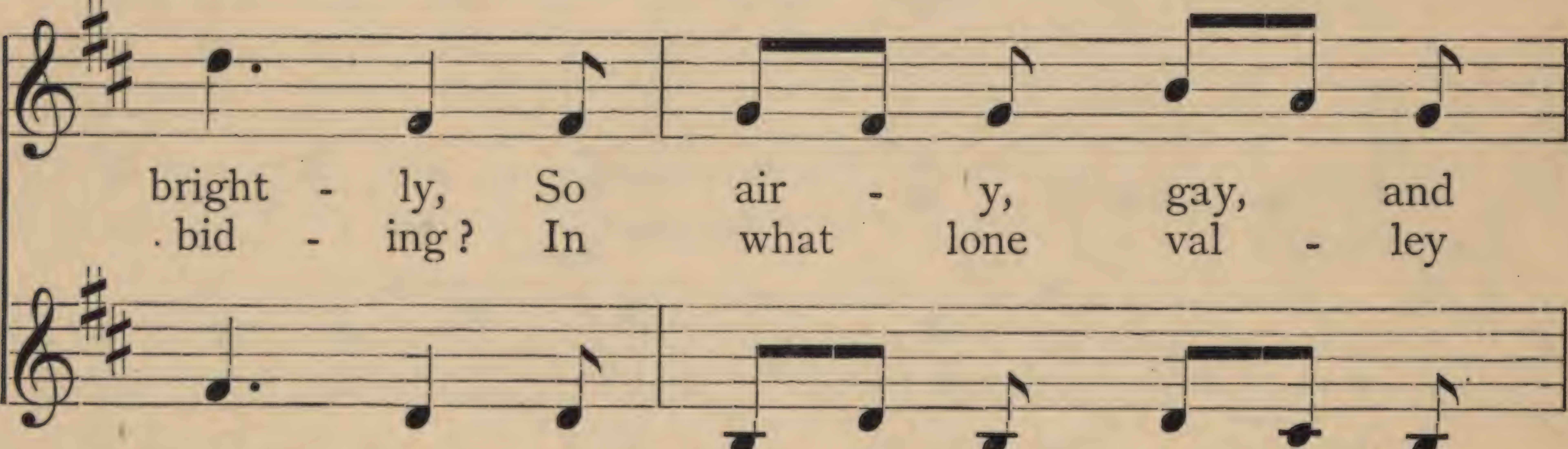
dance with glee, When day's last beam hath
on the green Shows where the elves were



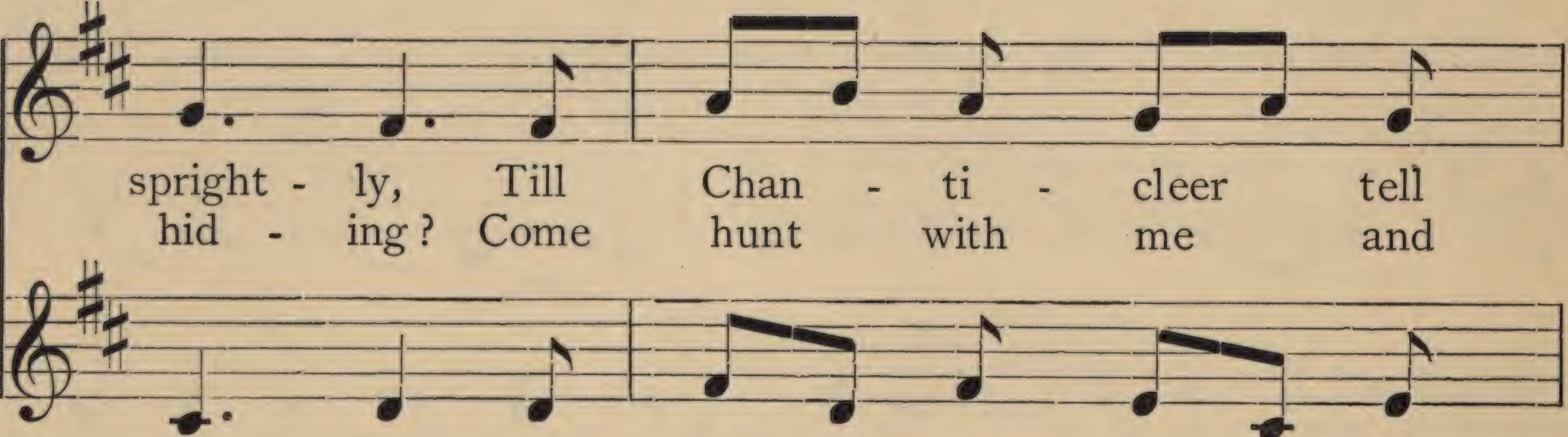
a tempo



fad - ed; Then while the stars shine
danc - ing; Oh! where are they

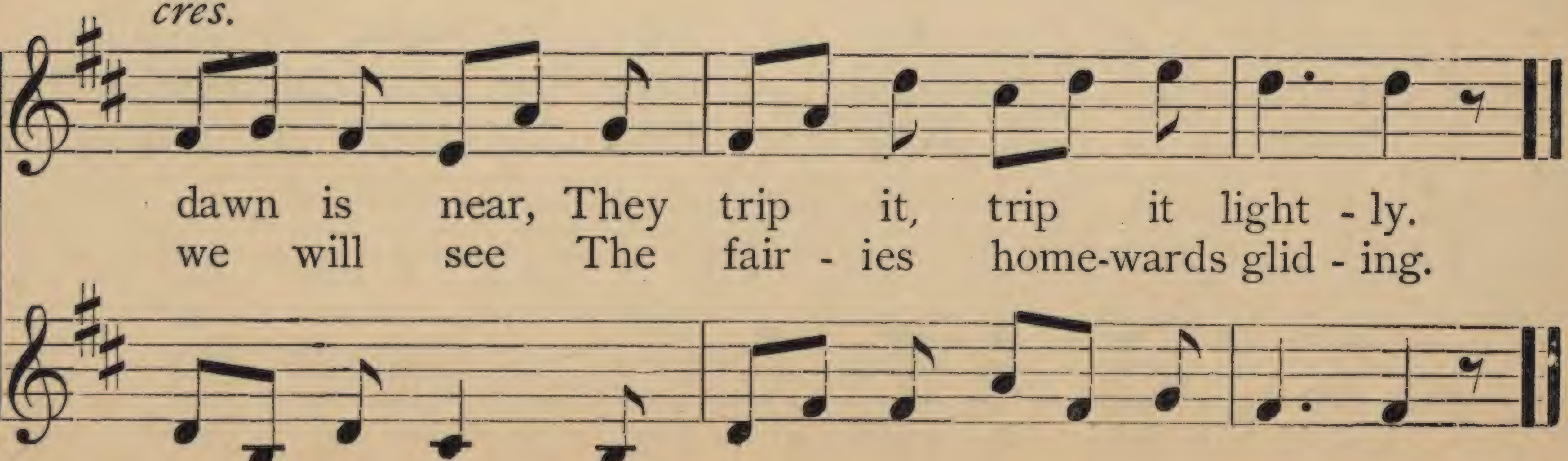


bright - ly, So air - y, gay, and
bid - ing? In what lone val - ley



spright - ly, Till Chan - ti - cleer tell
hid - ing? Come hunt with me and

cres.

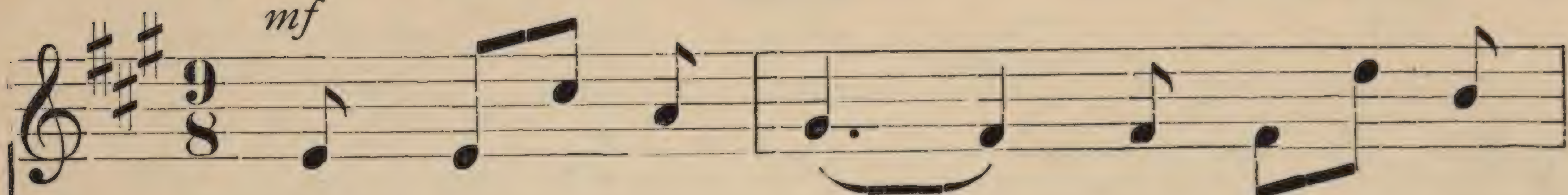


dawn is near, They trip it, trip it light - ly.
we will see The fair - ies home-wards glid - ing.

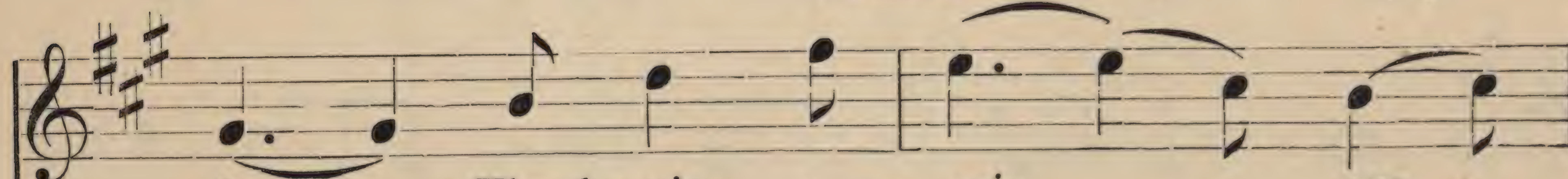
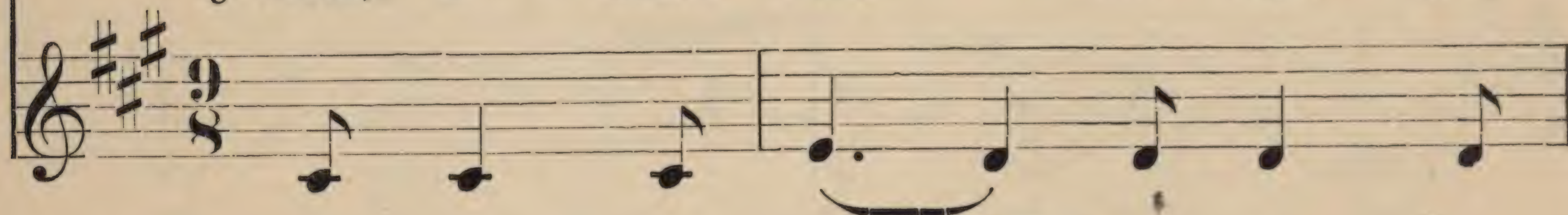
THE WOODS

*An Example of Nine-Part Time**Andante con moto*

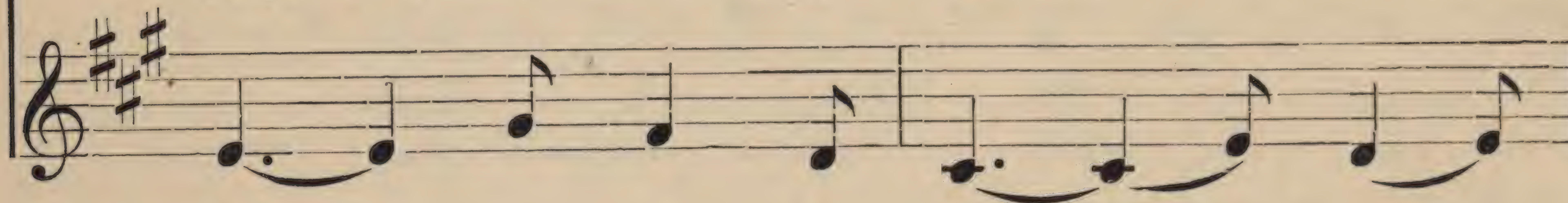
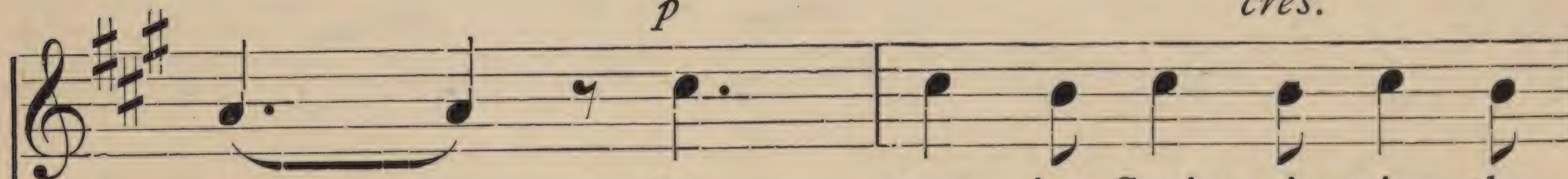
MENDELSSOHN

mf

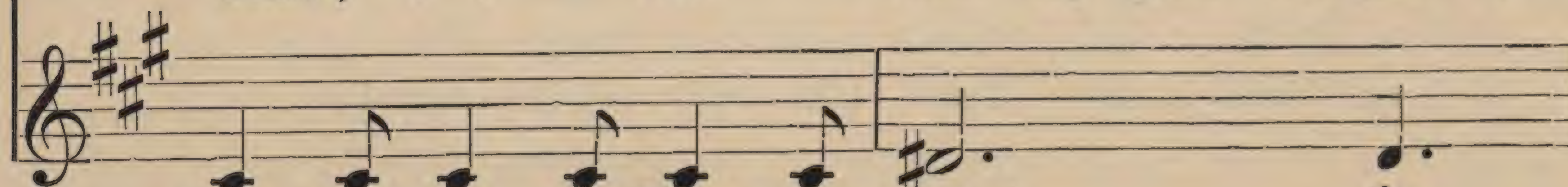
1. Be - hold the woods in ver - dure
 2. For - sake thy bu - sy haunts of
 3. Here, o - dours float, and zeph - yrs



dress, . . The heav'ns a - gain . . . are
 men, . . Thou child of toil . . . and
 play, . . In morn - ing's gold - - - en

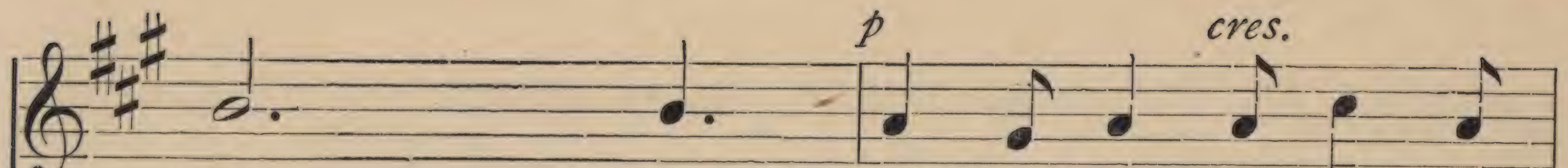
*p**cres.*

bright ; . . Re - turn - ing Spring in-spires the
 care ; . . Come, roam the sha - dy wood-land
 beam ; . . With them thy grief will pass a -

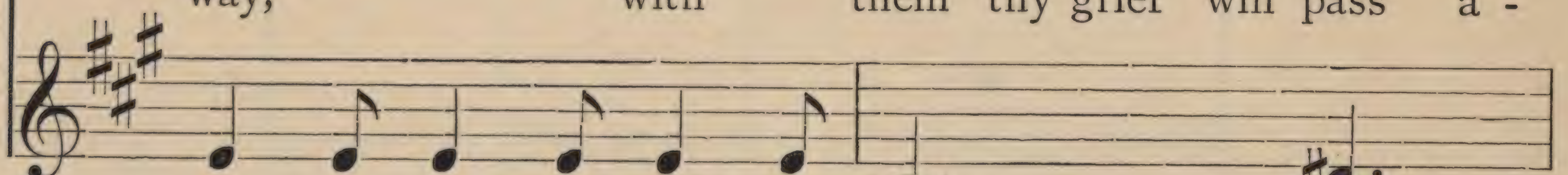


bright Re - turn - ing Spring in - spires the
 care ; Come, roam the sha - dy wood
 beam, With them thy grief will pass a

p *cres.*

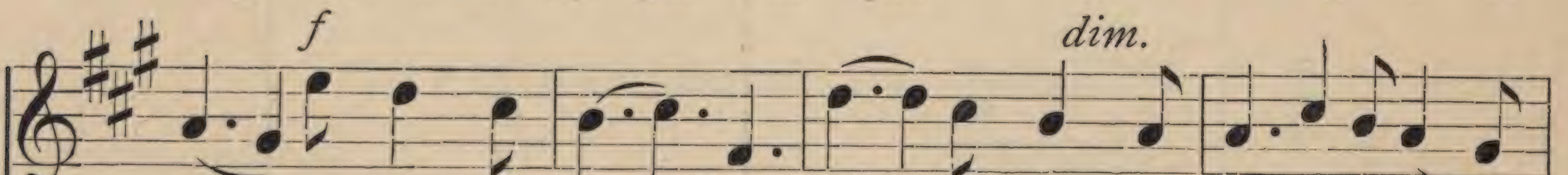


breast, re - turn - ing Spring in - spires the
glen, come, roam the sha - dy wood - land
way, with them thy grief will pass a -

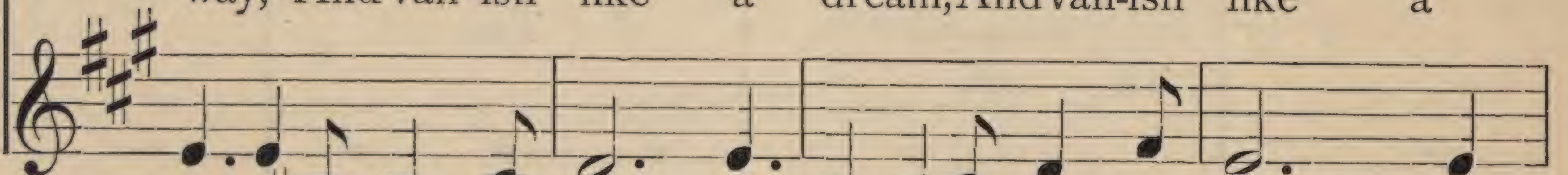


breast, re - turn - ing Spring in - spires the
glen, come, roam the sha - dy wood - land
way, with them thy grief will pass a -

f *dim.*

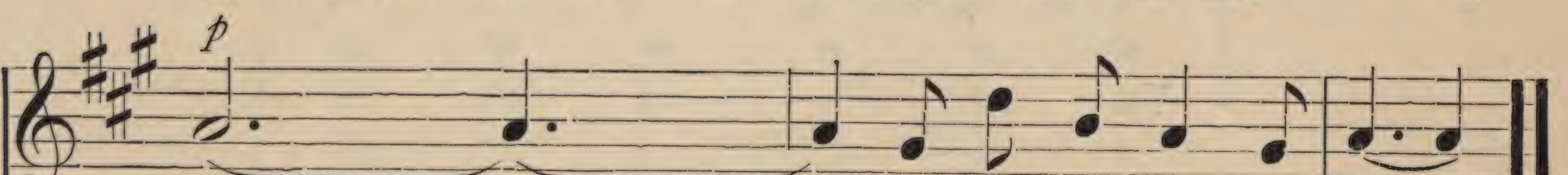


breast With hope and calm de - light, with hope and calm de -
glen, And breathe the balm - y air, And breathe the balm - y
way, And van - ish like a dream, And van - ish like a

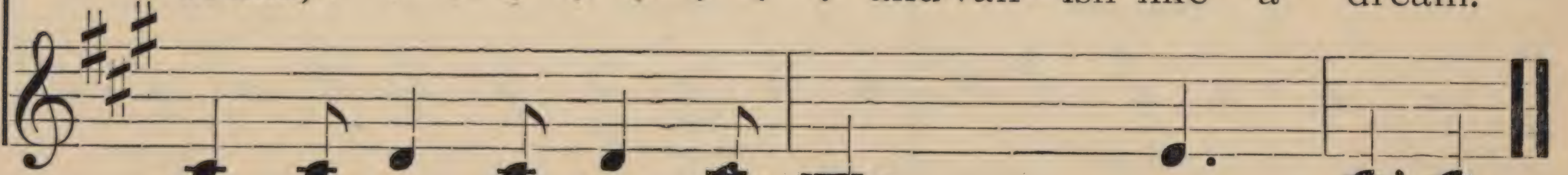


breast With hope and calm de - light, with hope and calm de -
glen, And breathe the balm - y air, and breathe the balm - y
way, And van - ish like a dream, and van - ish like a

p



light, with hope and calm de - light.
air, and breathe the balm - y air.
dream, and van - ish like a dream.



light, with hope and calm de - light.
air, and breathe the balm - y air.
dream, and van - ish like a dream.

A BEAT DIVIDED INTO THREE EQUAL PARTS; OR, TRIPLETS

$\frac{6}{8}$

$\frac{2}{4}$

First beat.
Strong.
ä
Tä

Second beat.
Weak.
ā
Tā

Tä rä lä

Tā rā lā

Tä rä lä

Tā rā lā

$\frac{2}{8}$

$\frac{2}{4}$

$\frac{2}{2}$

Tä Tā

Tä rä lä Tā

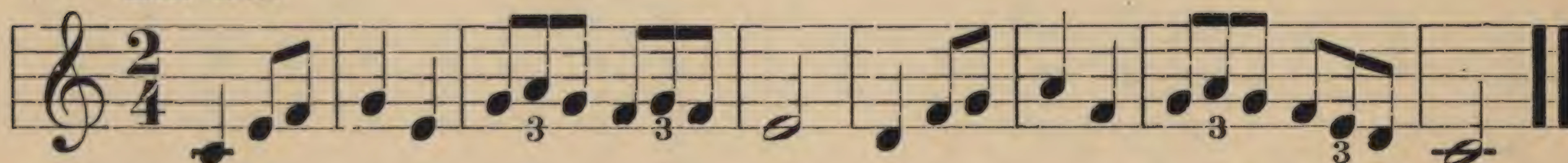
Tä Tā rā lā

Tä rä lä Tā rā lā

Ex. 19.



Ex. 20.

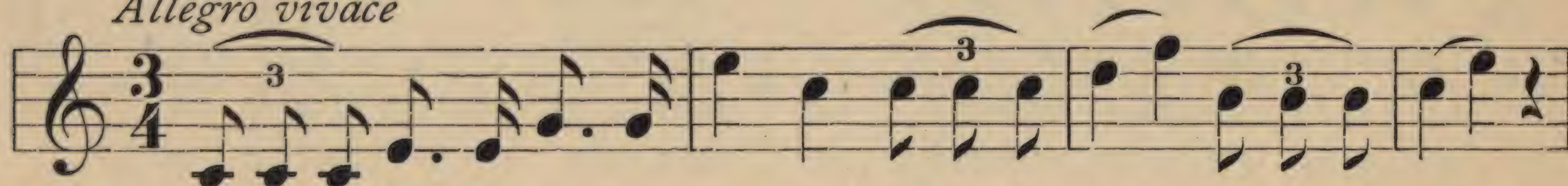


TYROLESE SONG OF LIBERTY

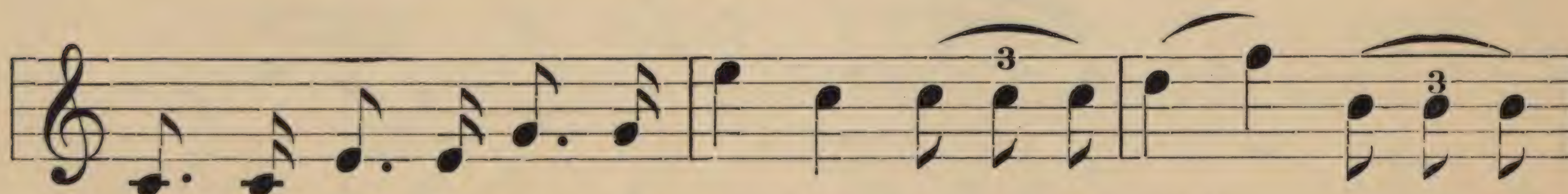
THOS. MOORE

Arranged by THOS. MOORE

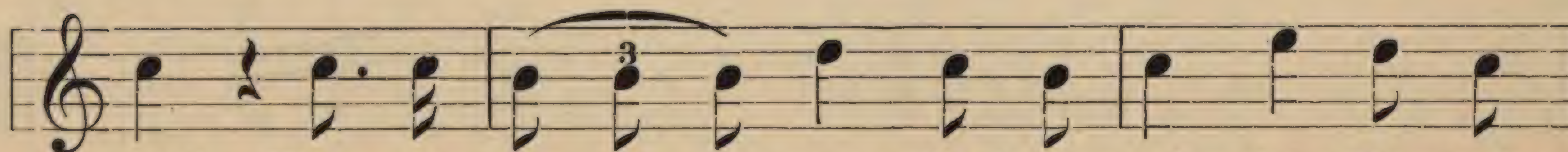
Allegro vivace



1. Mer-ri-ly ev-'ry bos-om boundeth, mer-ri-ly oh! mer-ri-ly oh!
- 2.* Wea-ri-ly ev-'ry bos-om pin-eth, wea-ri-ly oh! wea-ri-ly oh!
3. Cheer-i-ly then from hill and val-ley, cheer-i-ly oh! cheer-i-ly oh!

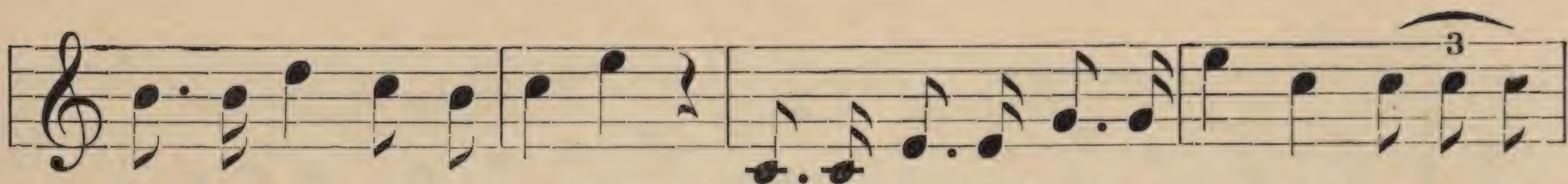


Where the song of Free-dom soundeth, mer-ri - ly oh ! mer-ri - ly
Where the bond of slav-'ry twin - eth, wea-ri - ly oh ! wea-ri - ly
Like your na - tive foun-tains sal - ly, cheer-i - ly oh ! cheer-i - ly

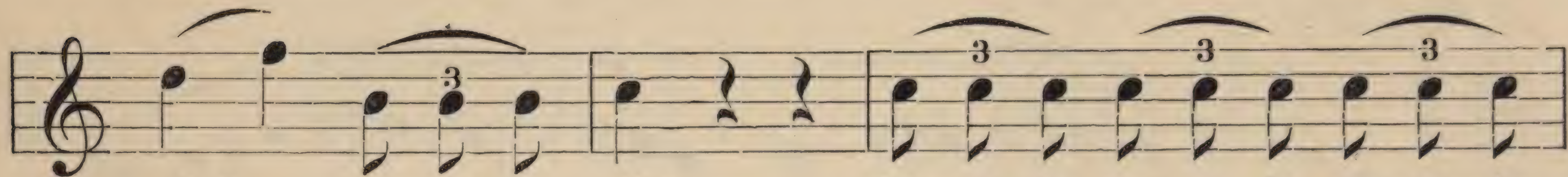


oh ! There the war - ri - or's arms Shed more splen-dour, There the
oh ! There the war - ri - or's dart Hath no fleet - ness, There the
oh ! If a glo - ri - ous death Won by brav - 'ry Sweet-er

*The second verse is to be slow and melancholy.



maiden's charms Shine more tender, Ev'ry joy the land surroundeth, mer-ri-ly,
maiden's heart Hath no sweetness, Ev'ry flow'r of life de-clin-eth, wea-ri-ly,
be than breath Sigh'd in slav'ry, Round the flag of Freedom rally, cheer-i-ly,



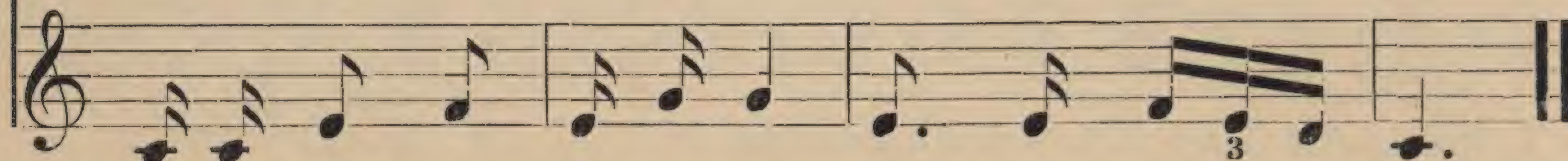
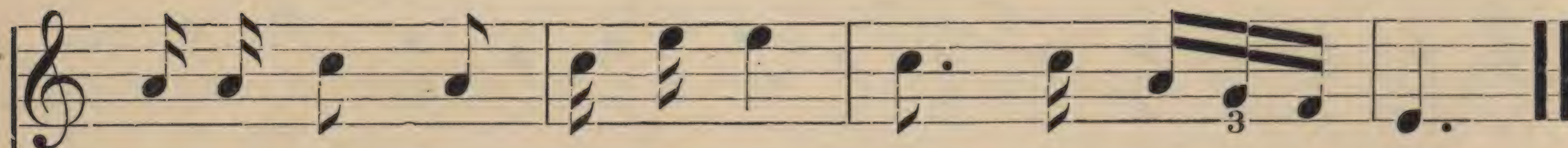
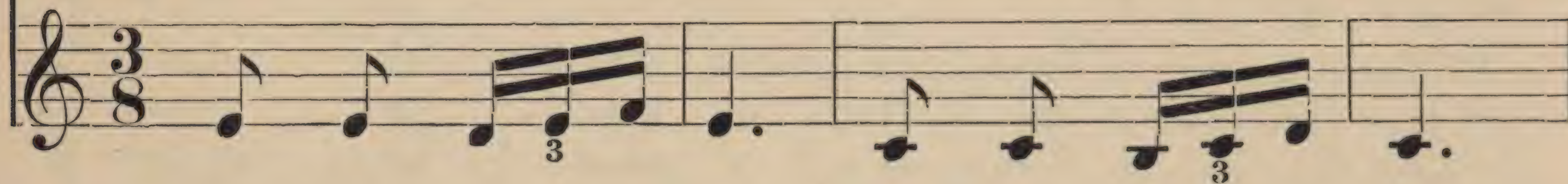
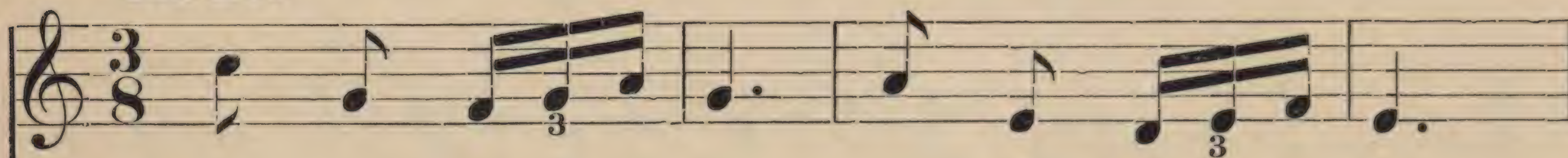
oh ! mer-ri - ly oh !
oh ! wea - ri - ly oh !
oh ! cheer-i - ly oh !

Mer-ri - ly, mer-ri - ly, mer-ri - ly,
Wea-ri - ly, wea-ri - ly, wea-ri - ly,
Cheer-i - ly, cheer-i - ly, cheer-i - ly,

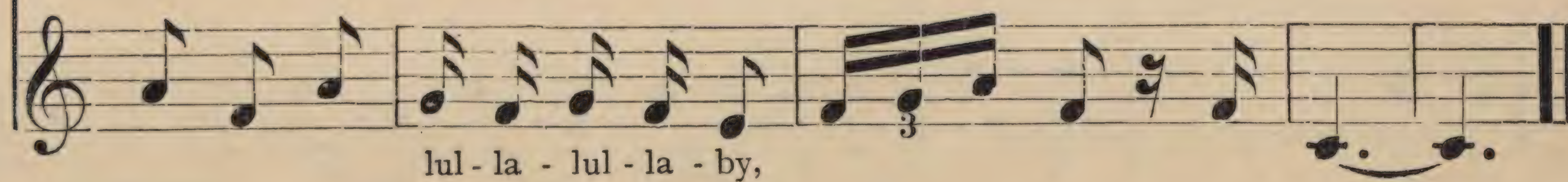
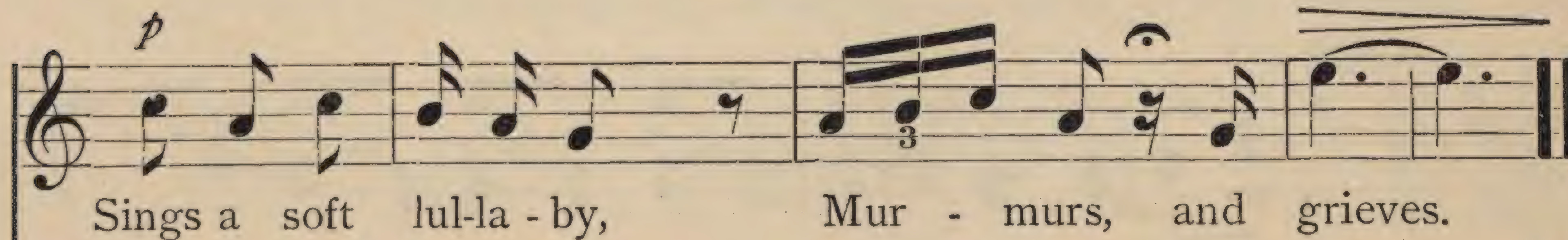
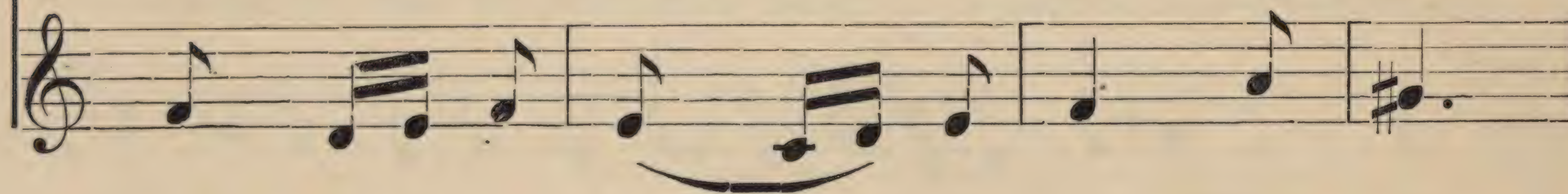
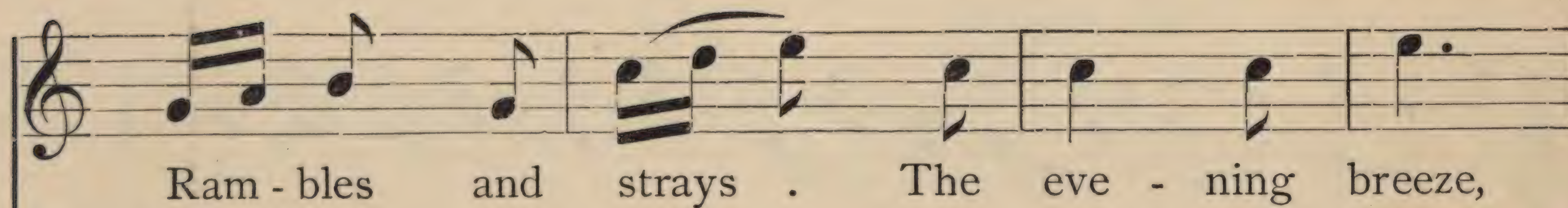
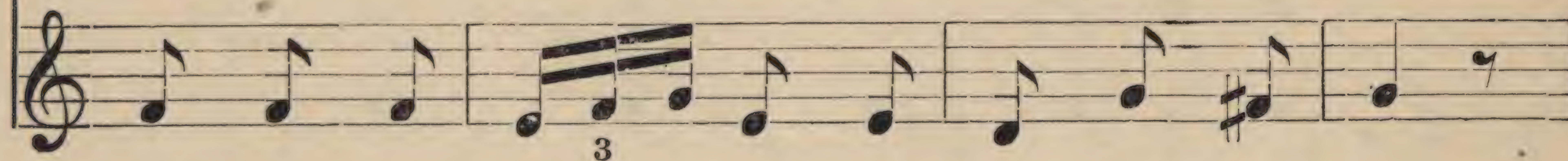
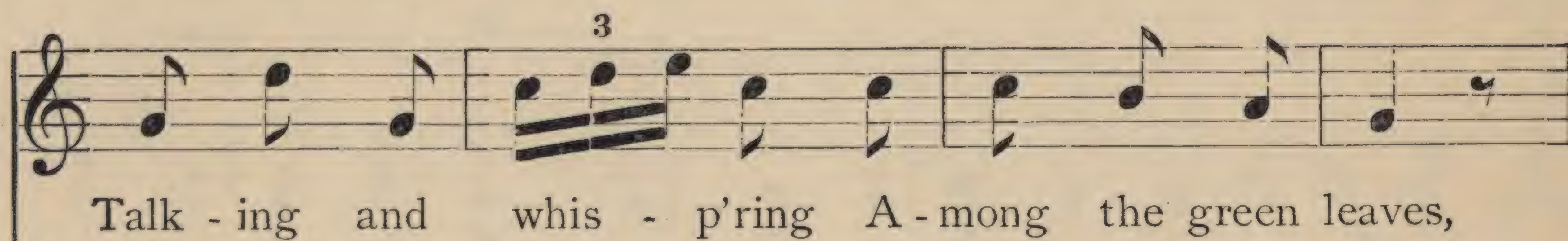
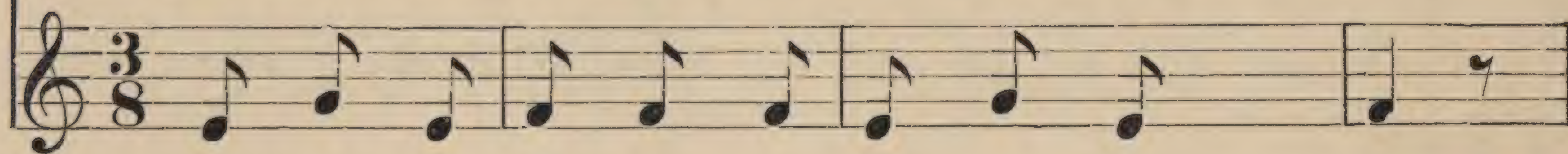
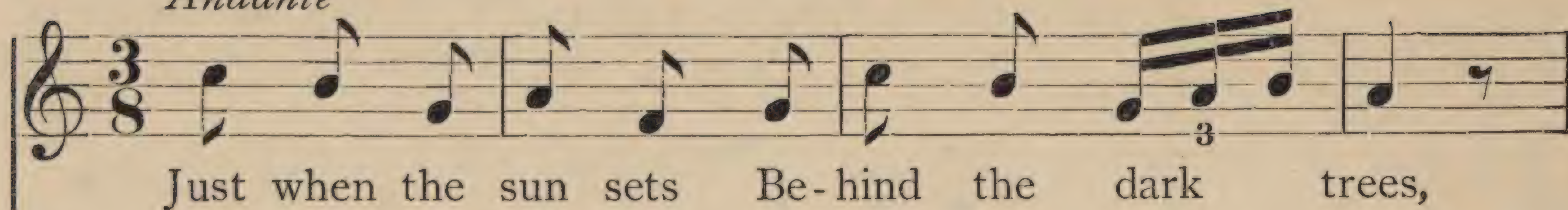


mer-ri-ly, mer-ri-ly, mer-ri-ly, oh ! mer-ri-ly oh ! mer-ri-ly oh !
wea-ri-ly, wea-ri-ly, wea-ri-ly, oh ! wea-ri-ly oh ! wea-ri-ly oh !
cheer-i-ly, cheer-i-ly, cheer-i-ly, oh ! cheer-i-ly oh ! cheer-i-ly oh !

Ex. 21.



THE EVENING BREEZE

Andante

ALL'S WELL

From the Opera of "The English Fleet"

By BRAHAM

T. DIBDIN

Adagio p

1. De - sert - ed by the wan - ing moon, When skies proclaim night's

2. Or sail - ing on the mid - night deep, While wea - ry mess-mates

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line has two verses. The first verse begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, a quarter note G4, and a dotted quarter note F#4. The second verse begins with a half rest, followed by a quarter rest, then an eighth note G4, an eighth note A4, a quarter note B4, and a dotted quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

cheer - less noon, On tow - er, fort or tent - ed ground, The

sound - ly sleep, The care - ful watch pa-trols the deck, To

The second system continues the musical score. The vocal melody in the treble clef continues with a quarter note D5, an eighth note E5, a dotted quarter note F#5, an eighth note G5, a quarter note A5, a dotted quarter note B5, an eighth note C6, and a quarter note D6. The piano accompaniment continues with the same eighth-note pattern in the right hand and dotted quarter-note pattern in the left hand.

sen-try walks his lone-ly round, The sen - try walks his lone - ly
guard the ship from foes or wreck, To guard the ship from foes or

The first system of the musical score for 'The Sentry' features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line consists of two staves. The piano accompaniment consists of two staves. The lyrics are: 'sen-try walks his lone-ly round, The sen - try walks his lone - ly guard the ship from foes or wreck, To guard the ship from foes or'.

Allegro. mf

round, The sen - try walks his lone - ly round. And should a footstep
wreck, To guard the ship from foes or wreck ; And while his tho'ts oft

The second system of the musical score continues the song. It begins with the tempo and dynamic marking 'Allegro. mf'. The vocal melody and piano accompaniment continue with the lyrics: 'round, The sen - try walks his lone - ly round. And should a footstep wreck, To guard the ship from foes or wreck ; And while his tho'ts oft'.

cres.

hap - ly stray Where cau - tion marks the guard - ed way, Where
home-ward veer, Some friend-ly voice sa - lutes his ear, Some

f

cau-tion marks the guarded way, the guard-ed way; Who goes there,
friend-ly voice sa-lutes his ear, sa - lutes his ear; What cheer,

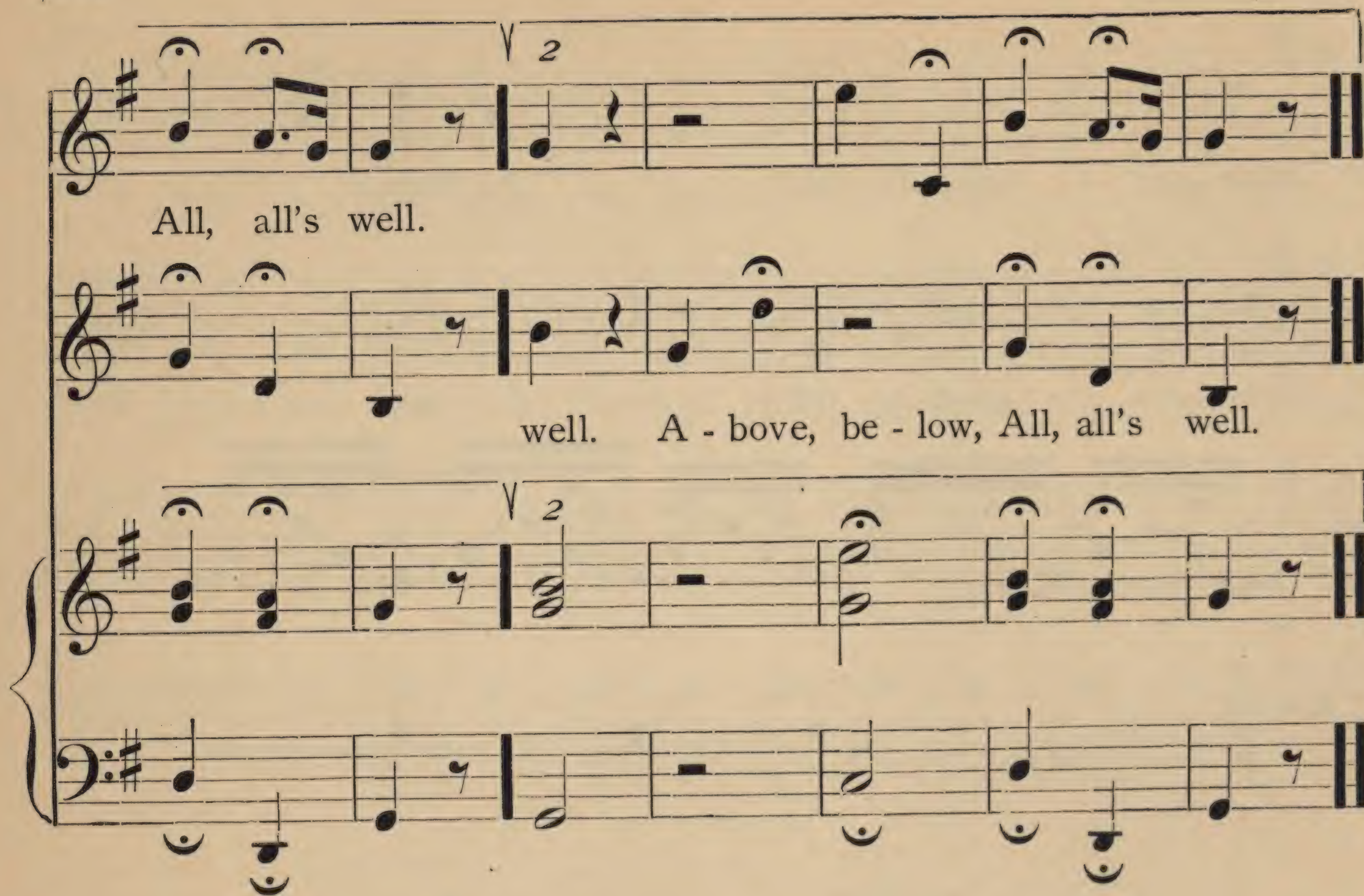
stran - ger, quick-ly tell? A friend! The

broth - er, quick-ly tell? A - bove, Be -

Adagio

word! Good-night! All's well, All's well. The word! Good-night!

low, Good-night! All's well, All's



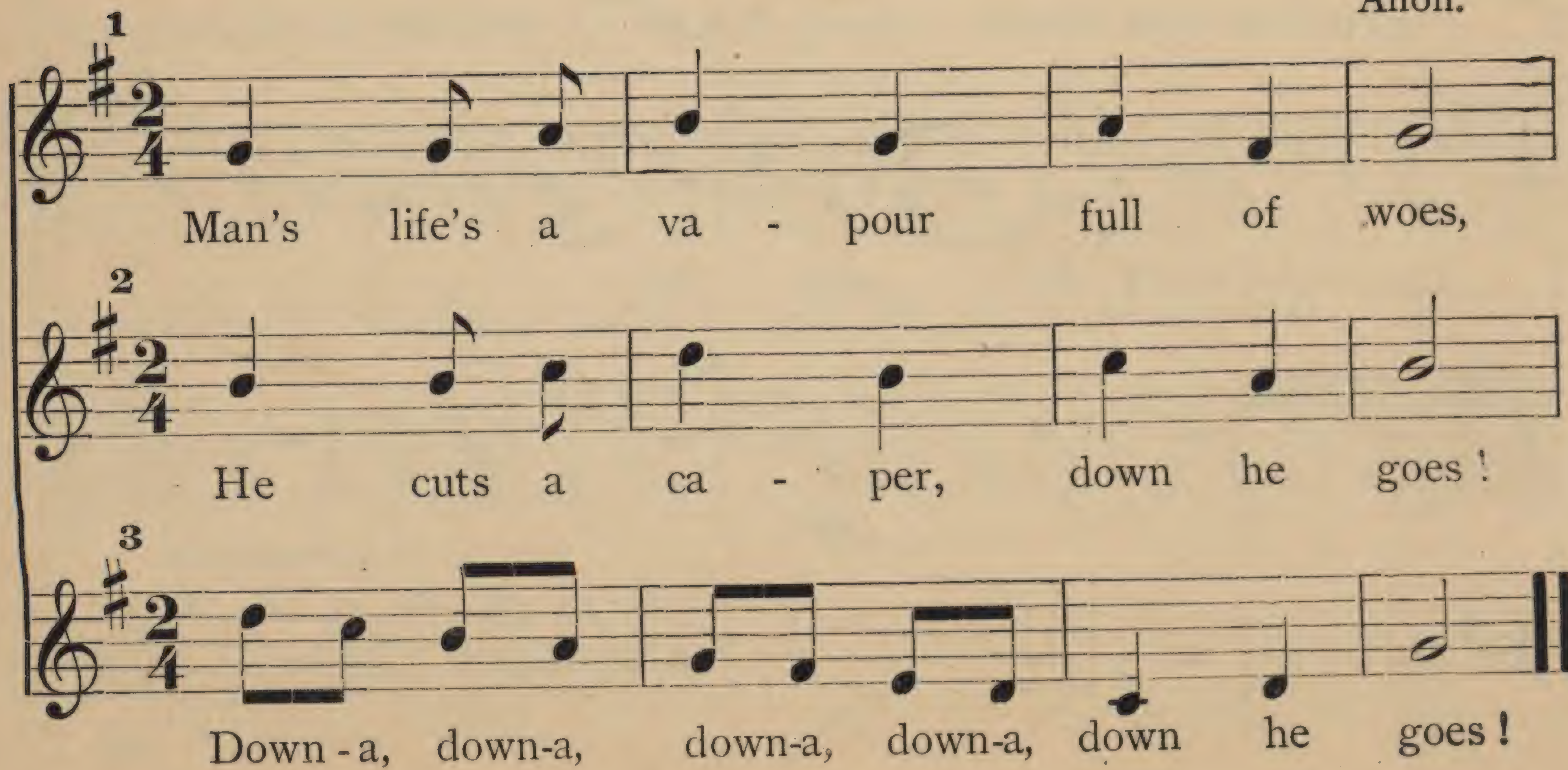
All, all's well.

well. A - bove, be - low, All, all's well.

MAN'S LIFE'S A VAPOUR

A Round

Anon.



1
Man's life's a va - pour full of woes,

2
He cuts a ca - per, down he goes!

3
Down - a, down-a, down-a, down-a, down he goes!

COME, LET US LAUGH

Dr. GREENE

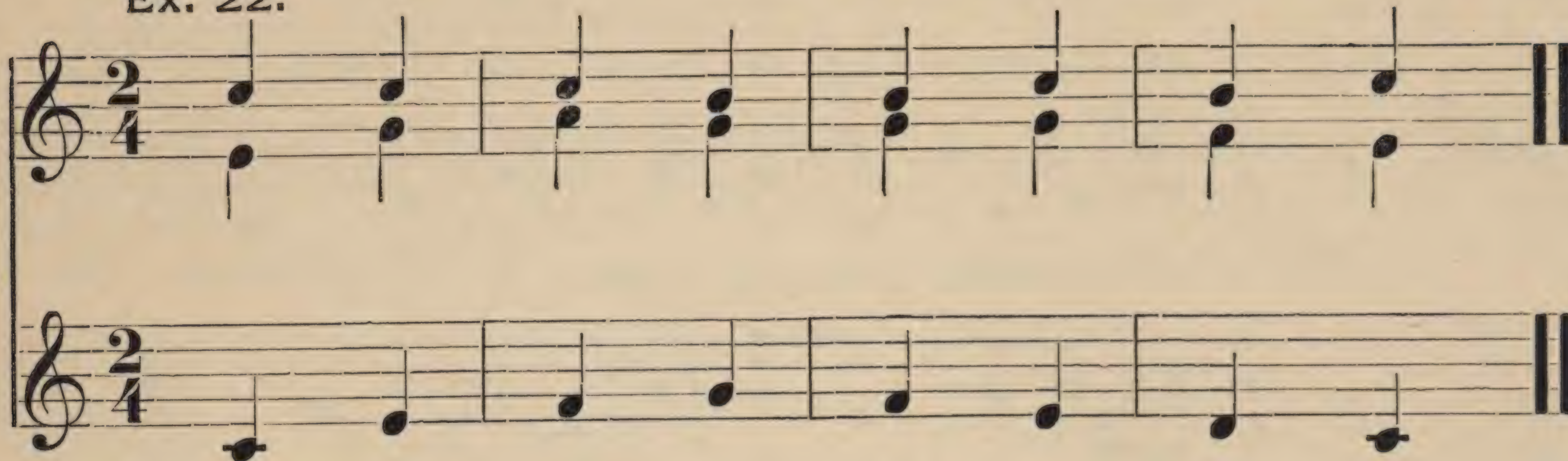
*Vivace**A Round*

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of 18 measures, divided into three systems of six measures each. The lyrics are written below the notes, with hyphens indicating syllables that span across measures. The piece is marked 'Vivace' and 'A Round'. The first system begins with a first ending bracket over the first measure. The second system ends with a double bar line. The third system ends with a final double bar line.

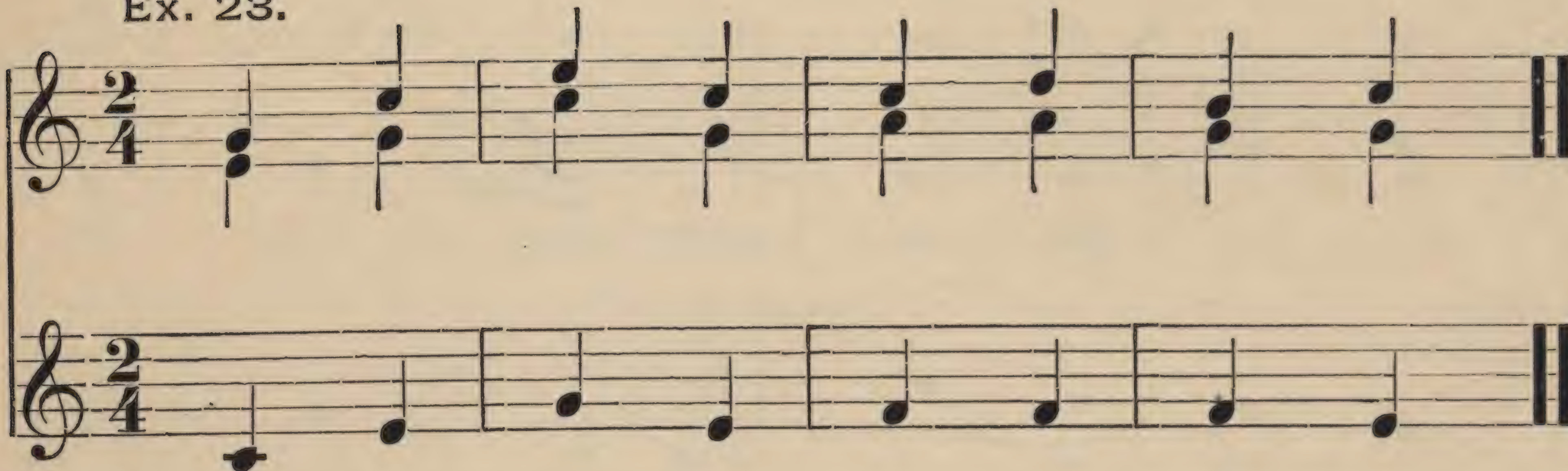
1
Come, let us laugh, let us play, let us sing, The
2
care not a feath - er for wind or for weath - er, By
3
fer - ring our notes to - geth - - er, Con -
Win - ter to us is as good as the Spring, The
night and by day we sport and play, By
fer - ring our . . notes to - geth - er,
Win - ter to us is as good as the Spring ; We
night and by day we sport and play, Con -
our notes, our notes to - geth - er.

THREE-PART MUSIC

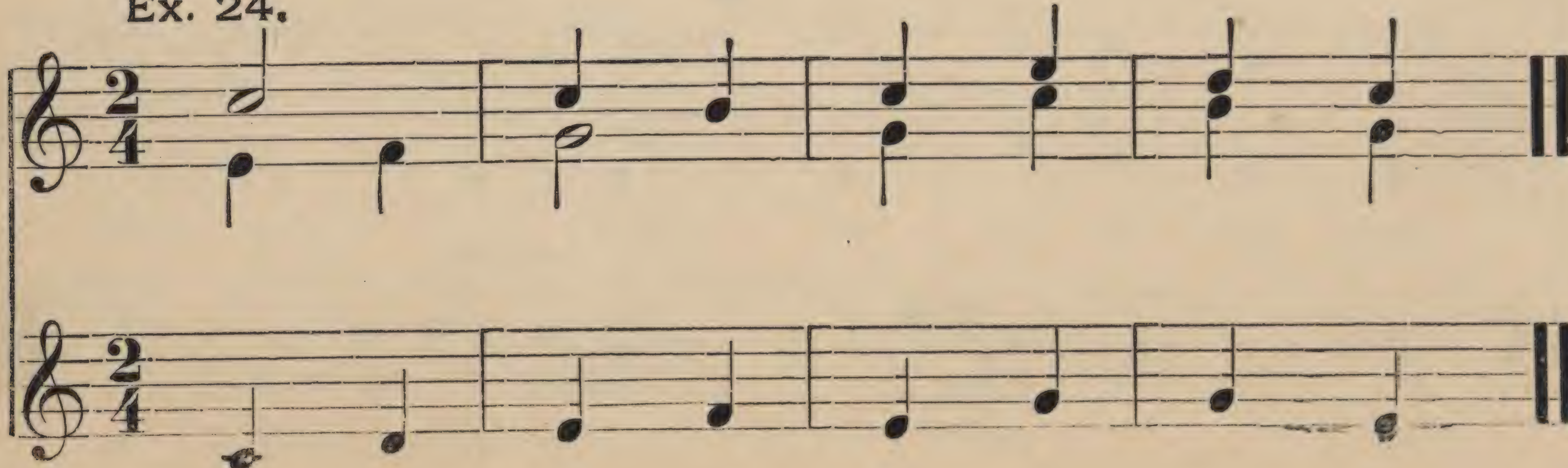
Ex. 22.



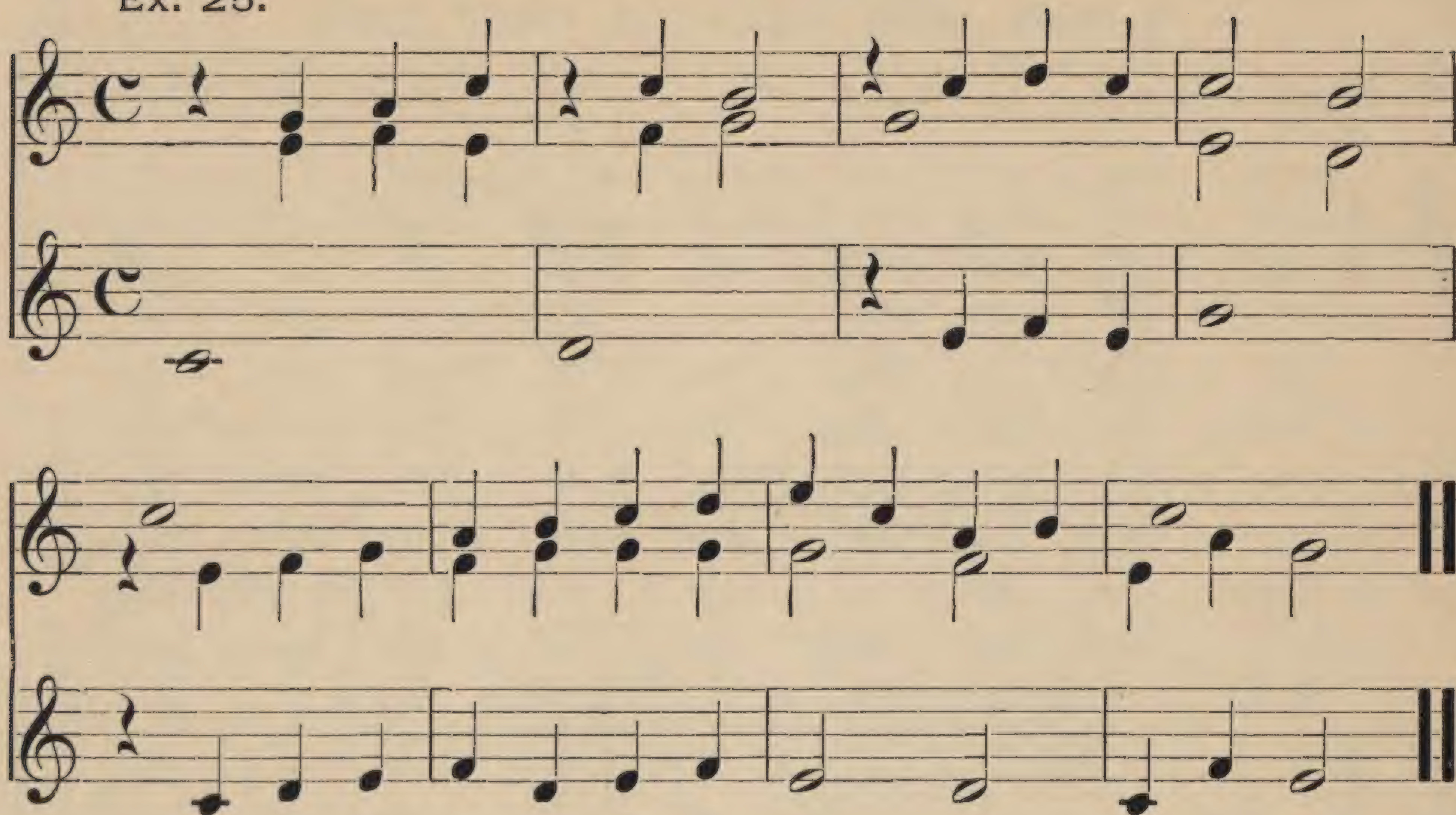
Ex. 23.



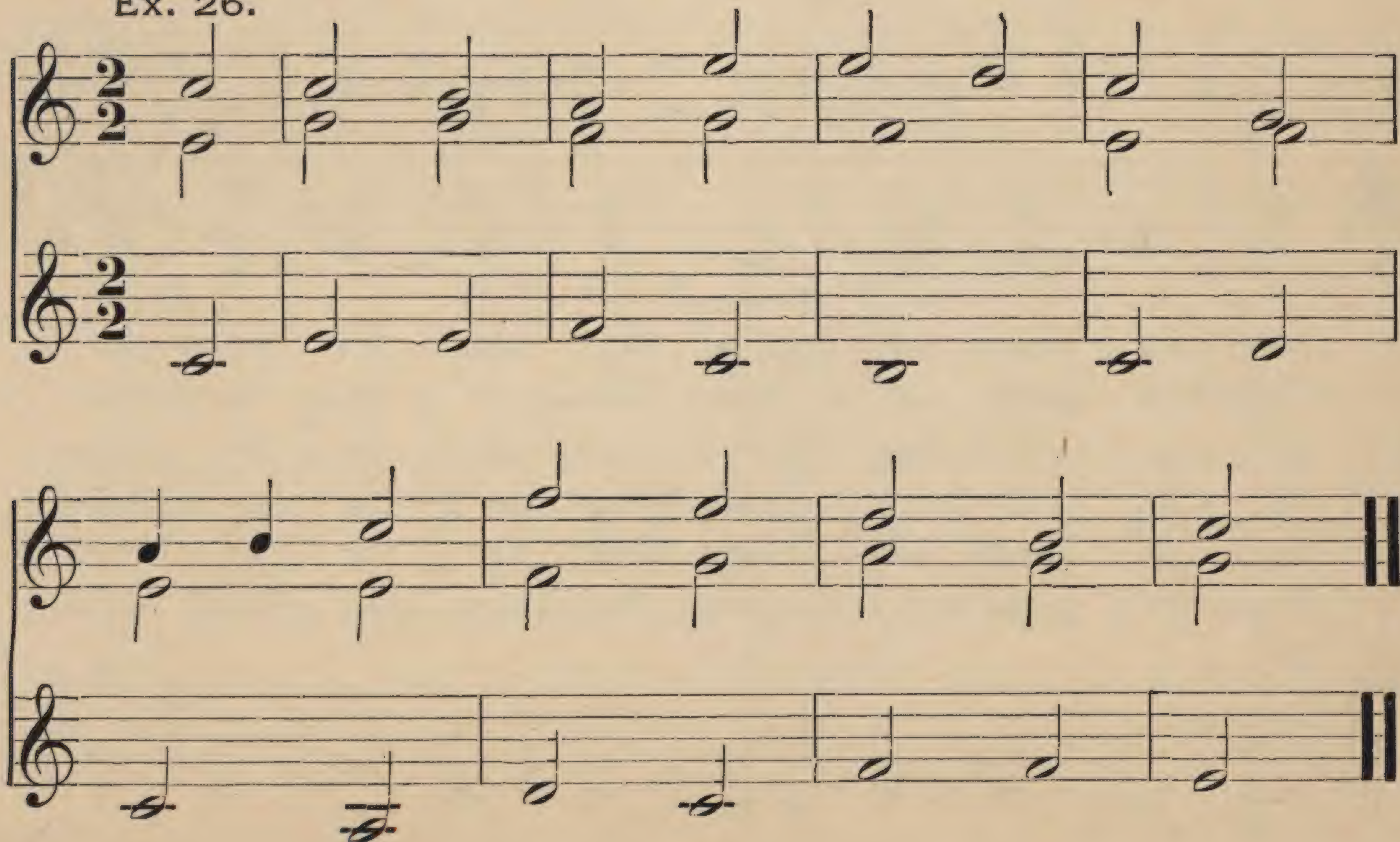
Ex. 24.



Ex. 25.



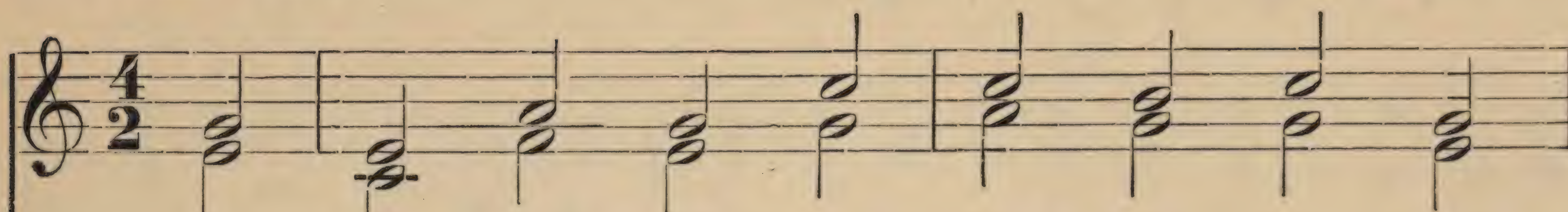
Ex. 26.



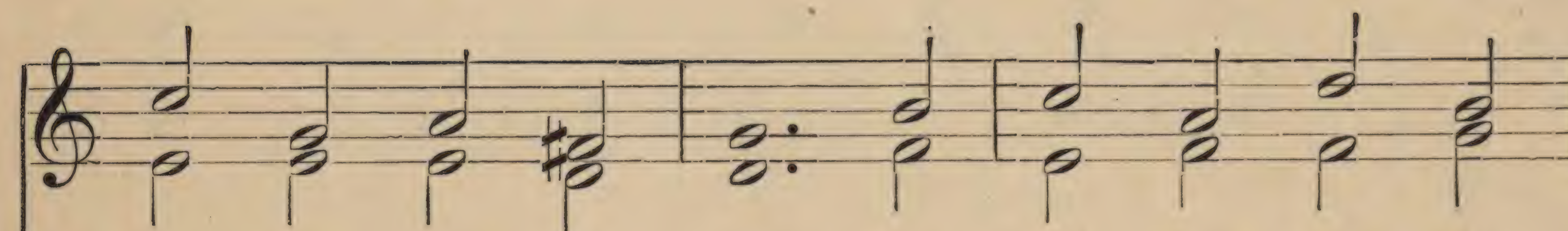
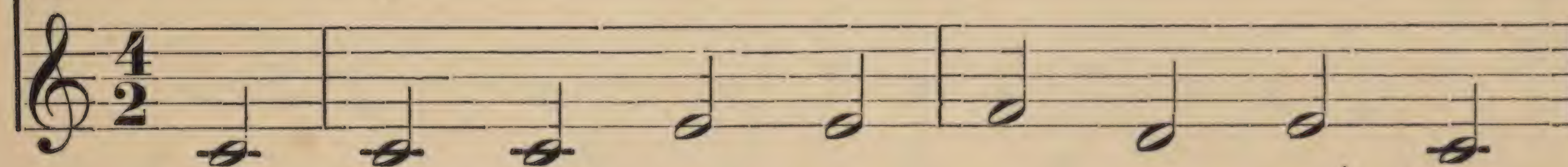
O GOD, OUR HELP IN AGES PAST

ISAAC WATTS

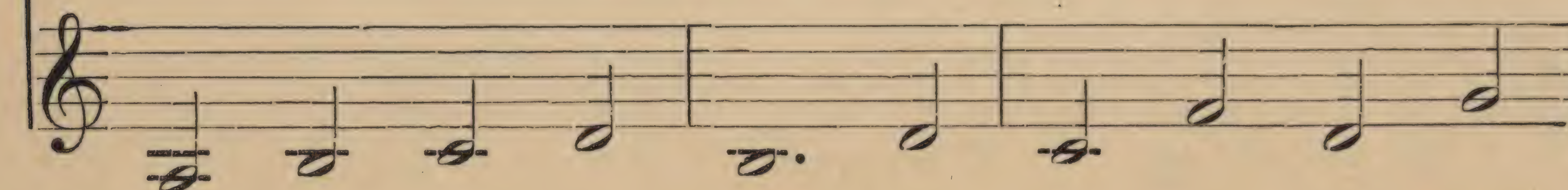
WM. CROFT



1. O God, our help in a - ges past, Our
2. Un - der the shad - ow of Thy throne, Thy
3. Be - fore the hills in or - der stood, Or
4. A thou - sand a - ges in Thy sight Are
5. Time, like an ev - er - roll - ing stream, Bears
6. O God, our help in a - ges past, Our



hope for years to come, Our shel - ter from the
saints have dwelt se - cure ; Suf - fi - cient is Thine
earth re - ceived her frame, From ev - er - last - ing
like an eve - ning gone ; Short as the watch that
all its sons a - way ; They fly for - got - ten,
hope for years to come, Be Thou our guard while



storm - y blast, And our e - ter - nal home :
 arm a - lone, And our de - fence is sure.
 Thou art God, To end - less years the same.
 ends the night, Be - fore the ris - ing sun.
 as a dream Dies at the open - ing day.
 trou - bles last, And our e - ter - nal home.

Ex. 27.

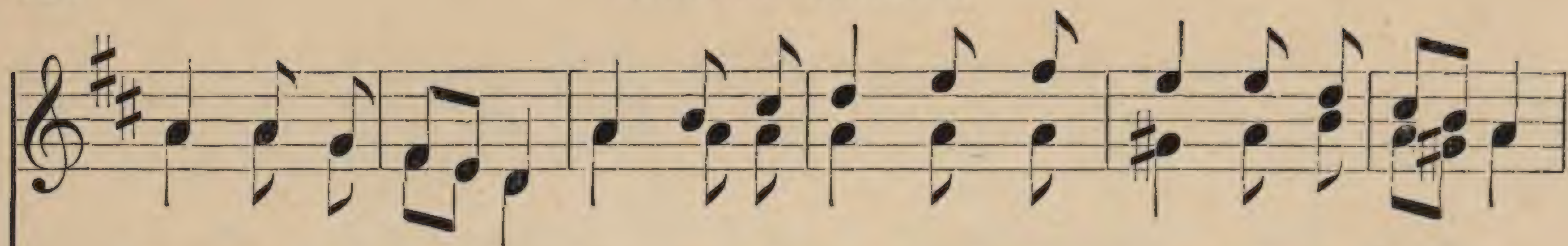
SEA-SONG

Allegro

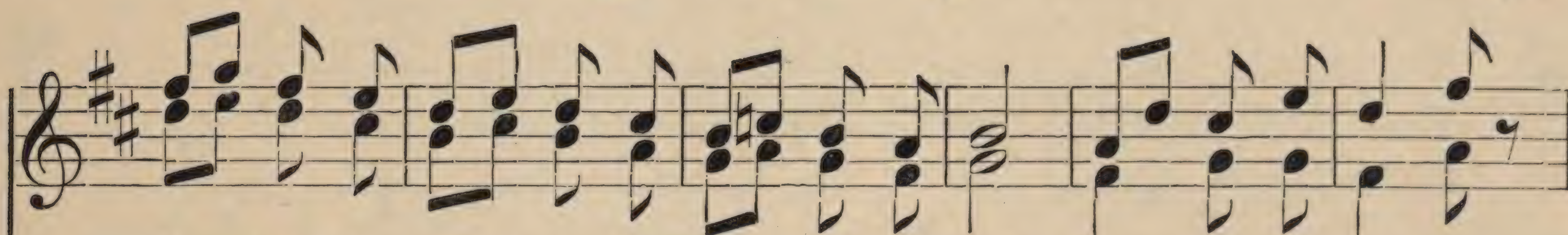
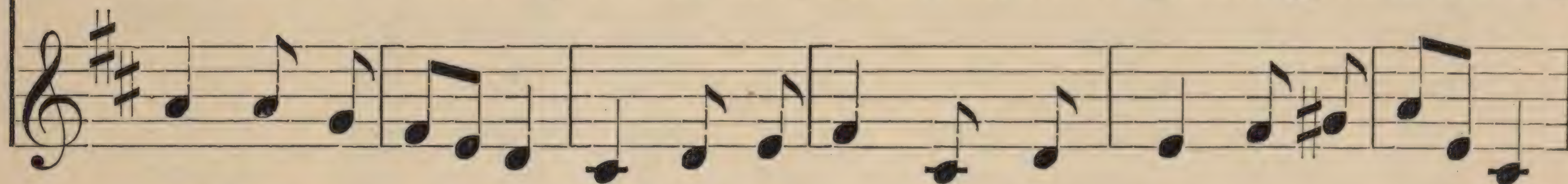
By permission of Longmans, Green & Co.

NAEGILI

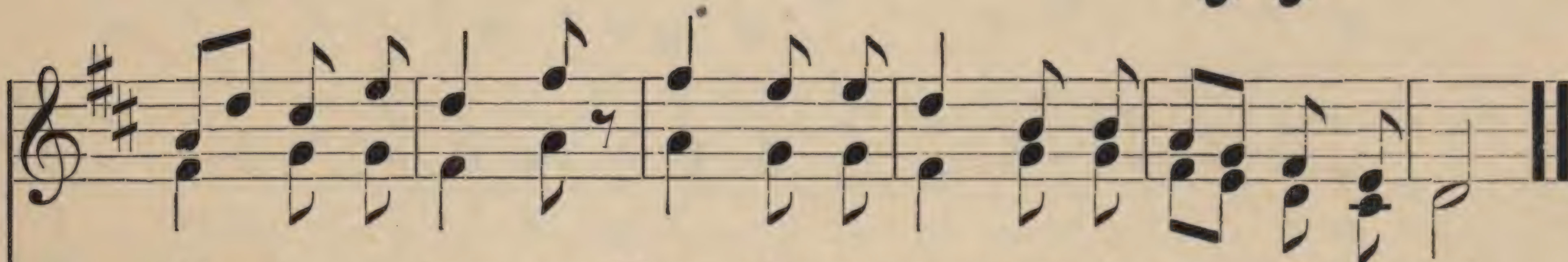
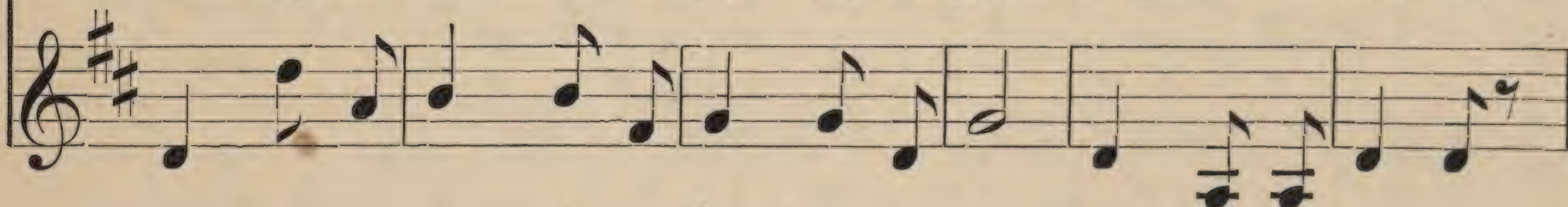
O'er the bright wa-ters we mar-i-ners sail ; Nev - er a - lone with the



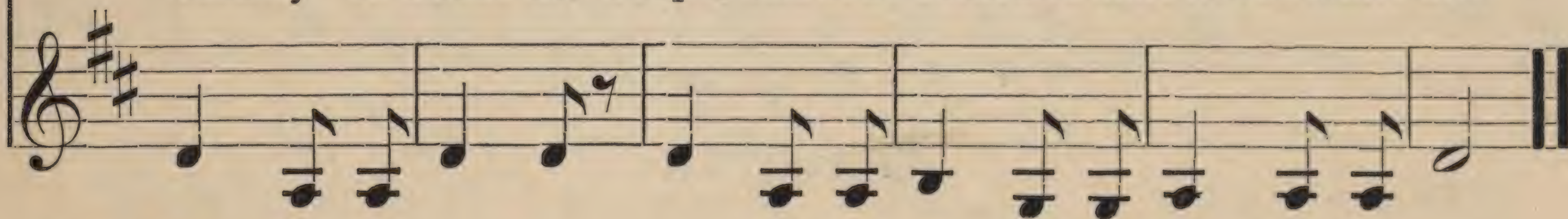
blue sea a - round us, Ev - er at home where there's nothing to bound us,



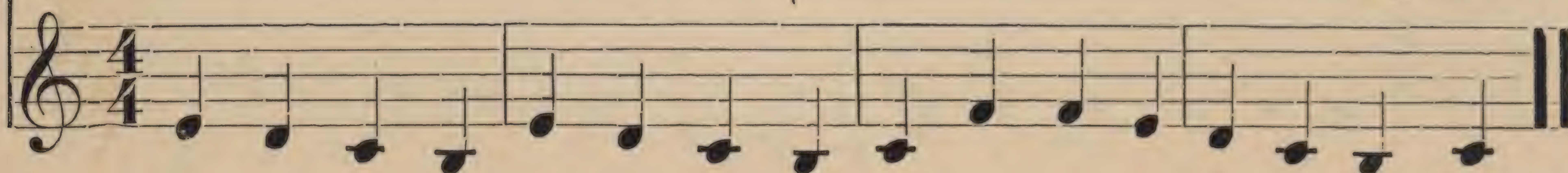
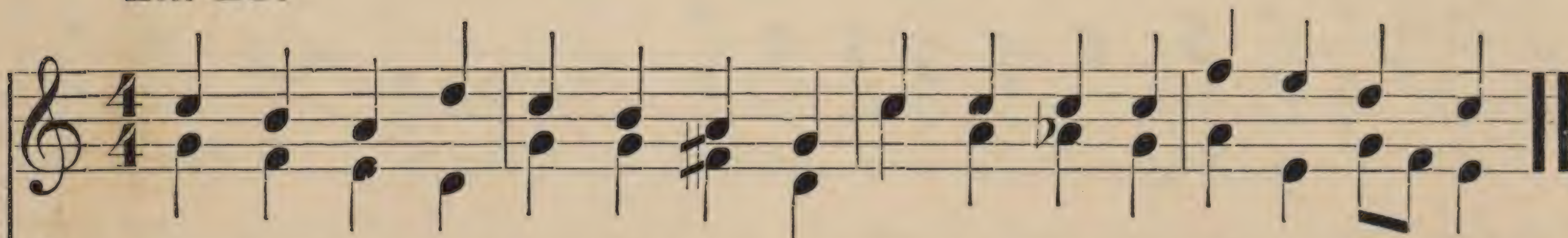
Braving the storm and en-joy - ing the gale. Hope ev - er near us,



Rea-dy to cheer us, Hope, the true comrade that never shall fail.

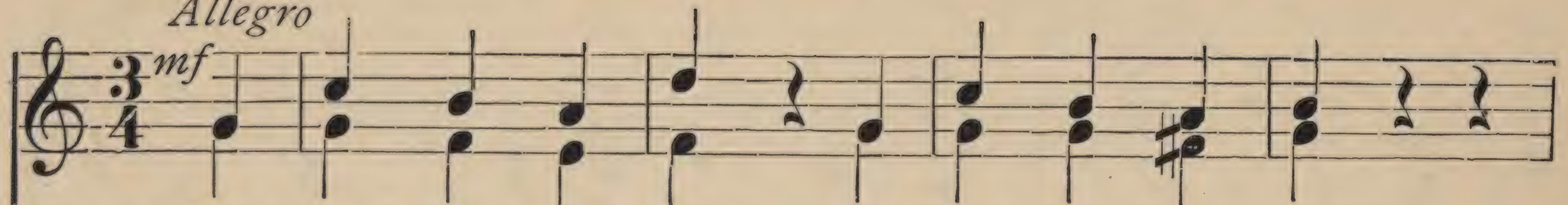


Ex. 28.

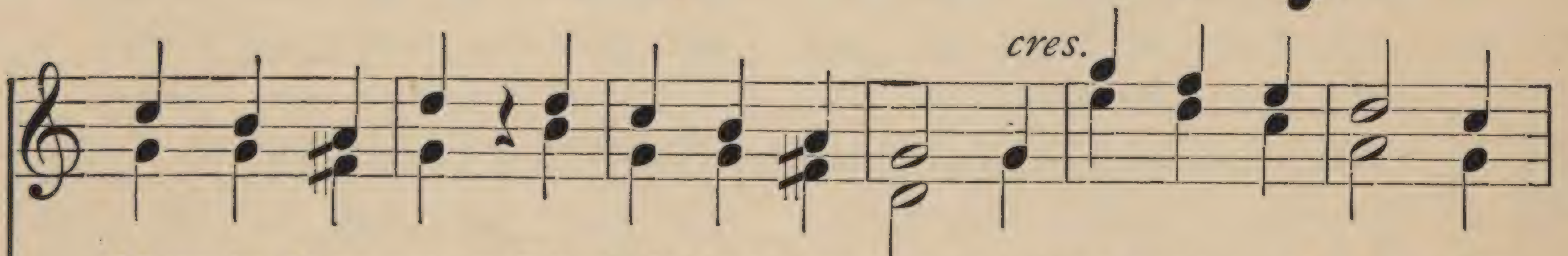
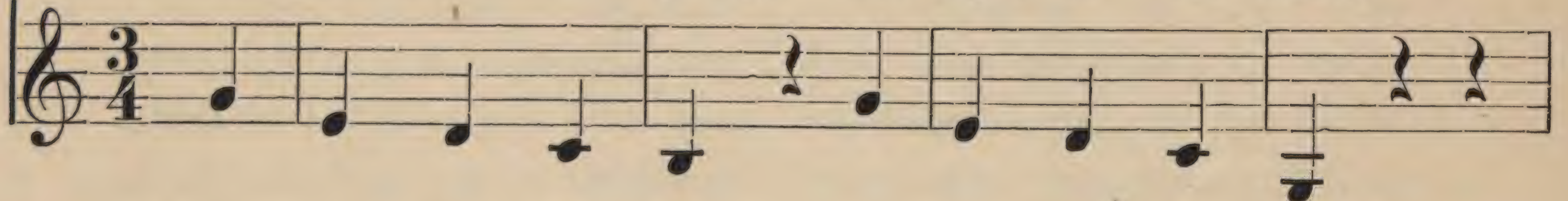


A SPRING MORNING

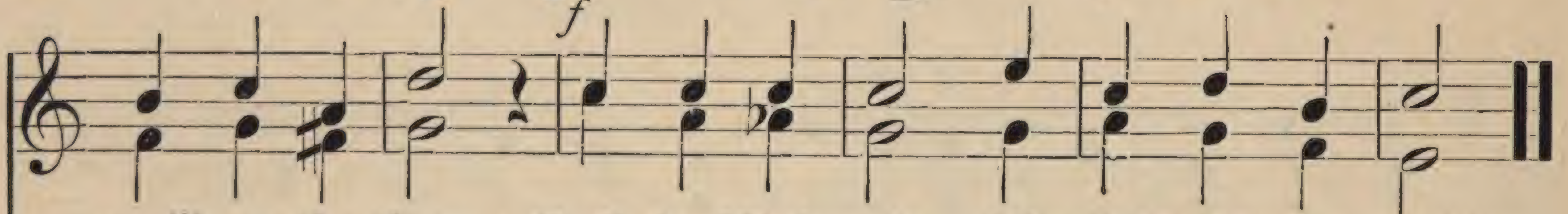
BROWNING

Allegro

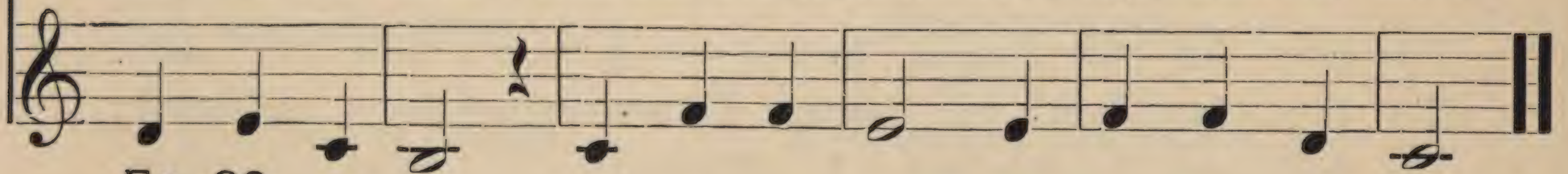
The year's at the spring, And day's at the morn,



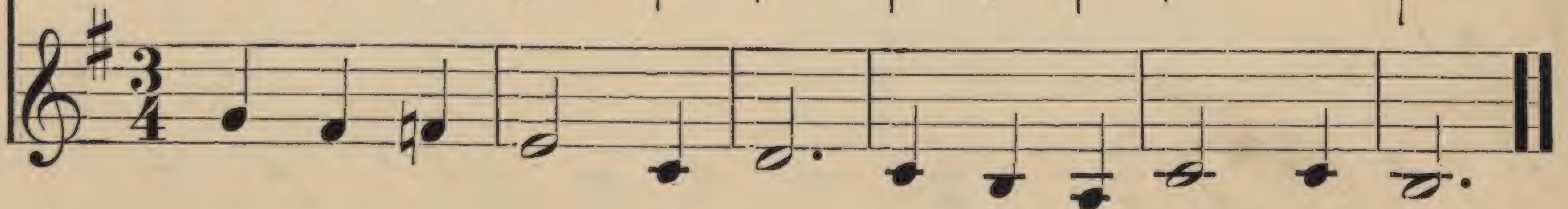
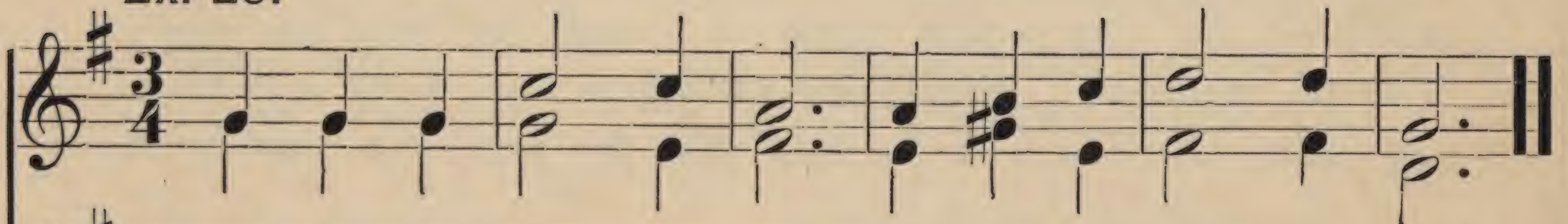
Morn-ing's at seven; The hillside's dew-pearled; The lark's on the wing, The



snail's on the thorn; God's in His heav'n—All's right with the world!



Ex. 29.

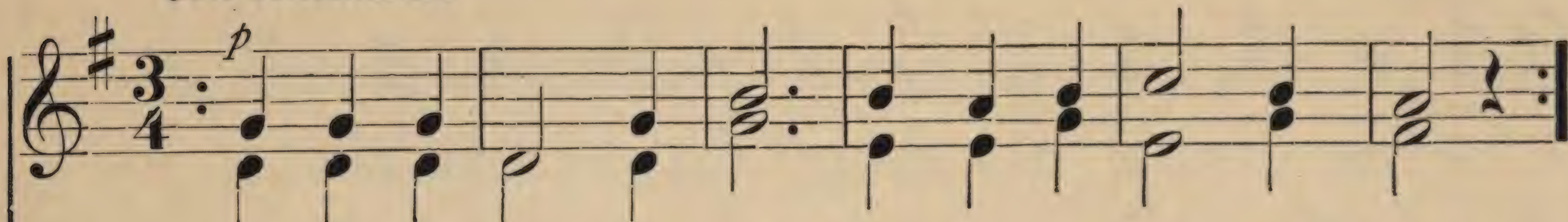


UN CANADIEN ERRANT

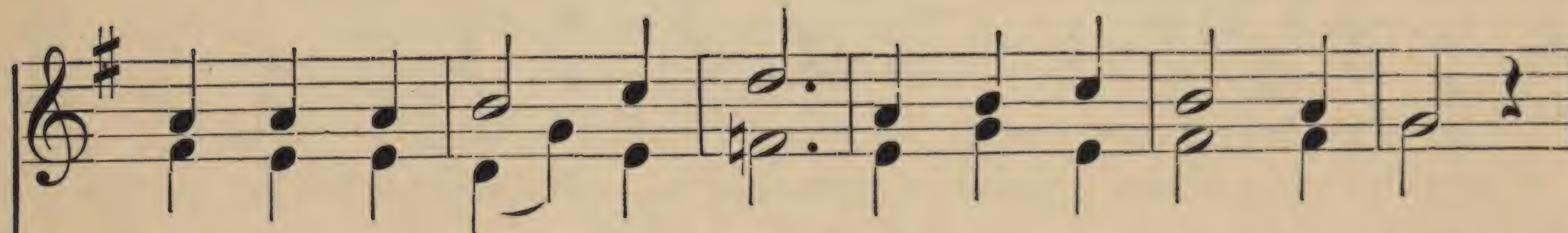
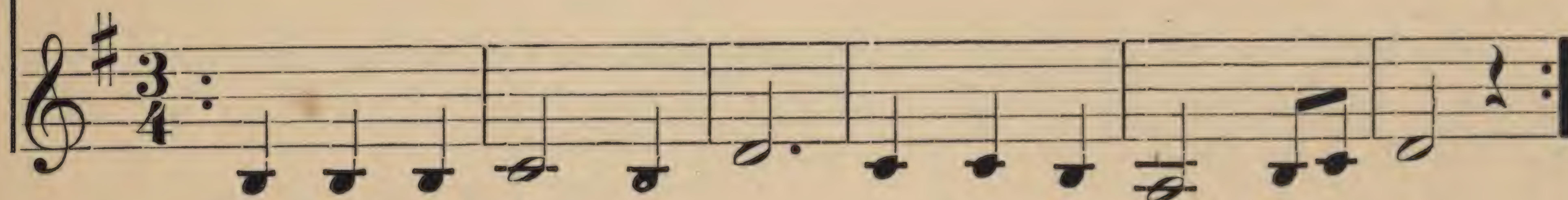
A. GÉRIN-LAJOIE

Translated by B. MORTON JONES

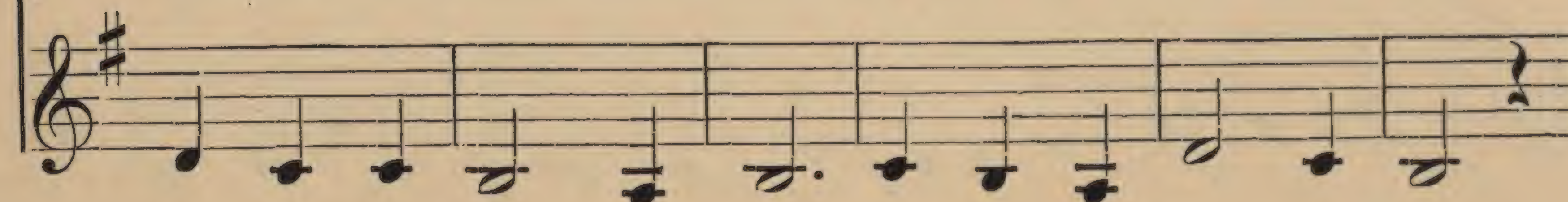
French Canadian Song

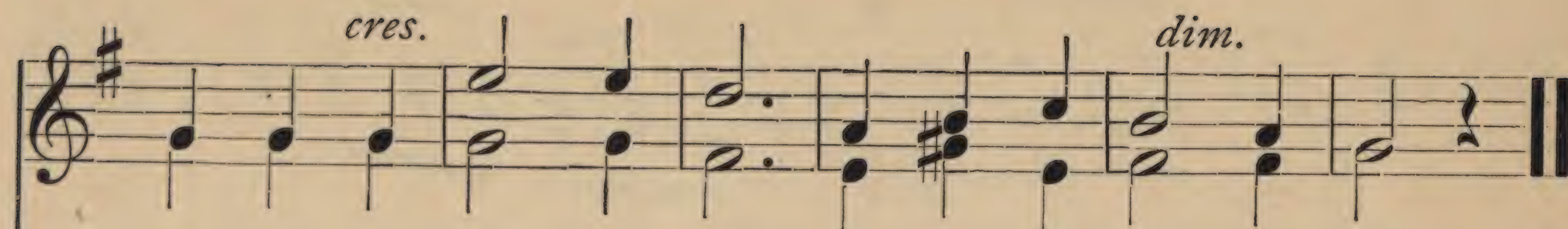
Con sentimento

1. An ex - ile lone and sad, From Can - a - da and home,
2. One day, in pen - sive mood, Seat - ed a stream be - side,
3. "If thou, in on - ward course, Shouldst see my land, oh, then,
4. "O hours so full of joy, Fled with the years long o'er,
5. "Plunged in the depths of woe, No friend to soothe ap - pears ;
6. "When low with-in my breast Life's flick'ring spark shall burn,

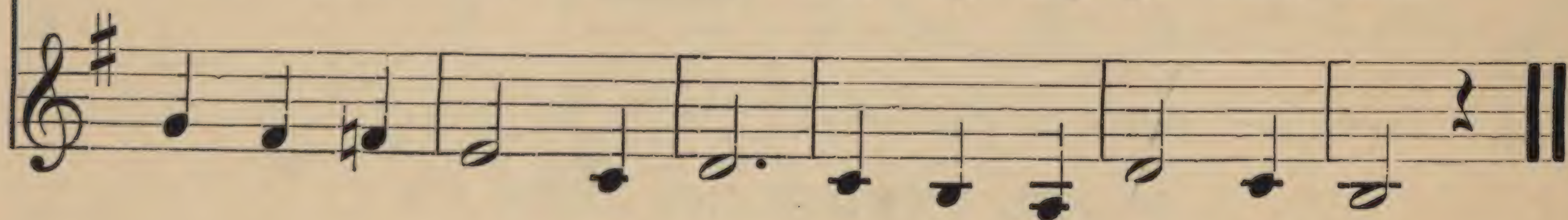


By fate, in for - eign lands, Doom'd ev - er - more to roam,
 To the fast flow - ing wave, Thus weep - ing low, he cried ;
 Go, tell my friends that I Mind - ful of them re - main,
 And thee, my na - tive land, I shall be - hold no more,
 The mo - ments as they pass Bring on - ly sighs and tears,
 To thee, O Can - a - da, My dy - ing eye shall turn,





By fate in for - eign lands, Doom'd ev - er - more to roam.
 To the fast flow - ing wave, Thus weep - ing low, he cried :
 Go, tell my friends that I Mind - ful of them re - main.
 And thee, my na - tive land, I shall be - hold no more.
 The mo - ments as they pass, Bring on - ly sighs and tears.
 To thee, O Can - a - da, My dy - ing eye shall turn."



Original French Words.

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 Un Canadien errant,
 Banni de ses foyers,
 Parcourait en pleurant,
 Des pays étrangers.</p> | <p>4 "O jours si pleins d'appas
 Vous êtes disparus,
 Et ma patrie, hélas !
 Je ne te verrai plus !</p> |
| <p>2 Un jour, triste et pensif,
 Assis au bord des flots,
 Au courant fugitif,
 Il a-dressa ces mots ;</p> | <p>5 "Plongé dans les malheurs,
 Loin de mes chers parents,
 Je passe dans les pleurs
 D' infortunés moments.</p> |
| <p>3 "Si tu vois mon pays
 Mon pays malheureux,
 Va, dis á mes amis
 Que je me souviens d'eux.</p> | <p>6 "Non, mais en expirant,
 O mon cher Canada !
 Mon regard languissant
 Vers toi se portera."</p> |

Ex. 30.

STARS TREMBLING O'ER US

D. M. MULOCH

MULOCK?

Andante

1. Stars trem - bling o'er us, And
 2. As the waves cov - er The
 3. Heav'n shines a - bove us,
 sun - set be - fore us, Moun - tain in
 depths we glide o - ver, So let the
 Bless all that love us, — All that we

shad - ow and for - est a - sleep.
past in for - get - ful - ness sleep.
love in thy ten - der - ness keep.

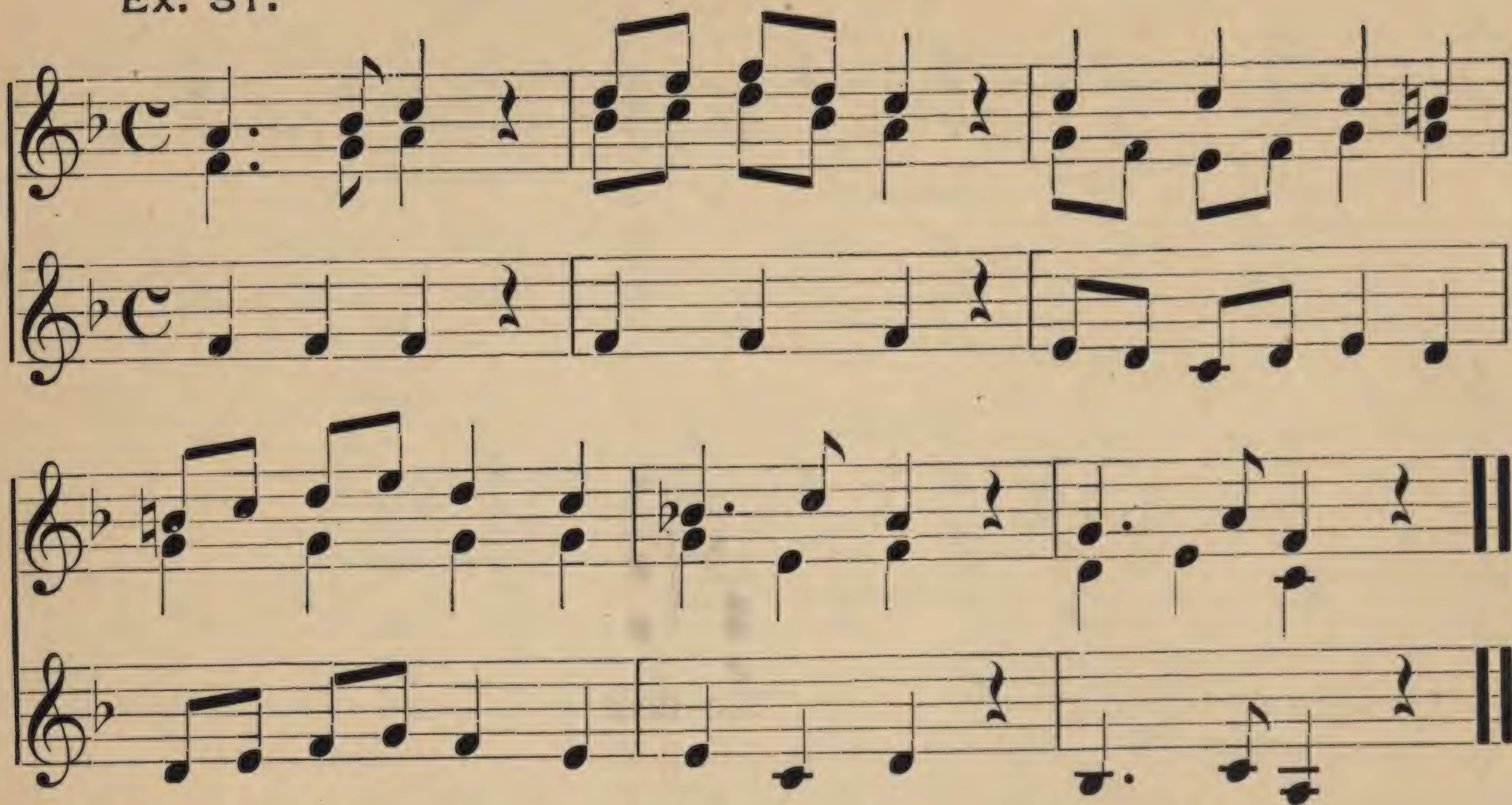
Down the dim riv - er We float on for - ev - er,

p
Speak not, ah, breathe not! there's peace on the deep;

dim. *pp* *rall.*

Speak not, ah, breathe not! there's peace on the deep.

Ex. 31.

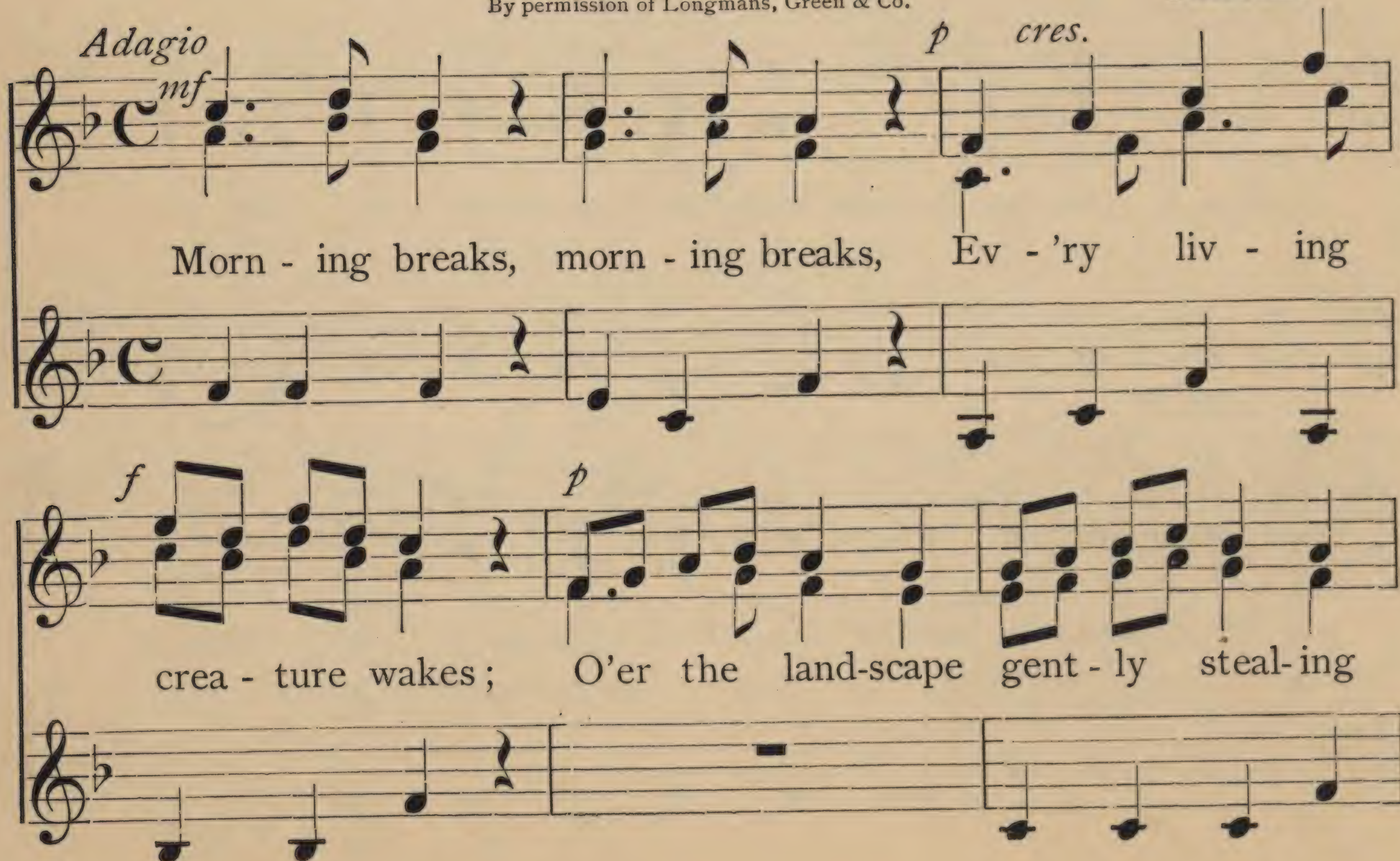


MORNING BREAKS

By permission of Longmans, Green & Co.

NAEGELI

Adagio
mf



Morn - ing breaks, morn - ing breaks, Ev - 'ry liv - ing

f *p*

crea - ture wakes; O'er the land-scape gent - ly steal-ing

cres.

Musical score for a song. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes. The lower staff has a bass clef and contains a bass line of eighth and sixteenth notes. The lyrics "Pas - ture green and wood re - veal - ing, Ris - es bright the" are written below the first system. The second system also consists of two staves with the same clefs and key signature. The lyrics "orb of day, Morn - ing breaks, morn-ing breaks." are written below the second system. The third system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a melody of eighth and sixteenth notes. The lower staff has a bass clef and contains a bass line of eighth and sixteenth notes. The lyrics "orb of day, Morn - ing breaks, morn-ing breaks." are written below the third system. The fourth system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a melody of eighth and sixteenth notes. The lower staff has a bass clef and contains a bass line of eighth and sixteenth notes. The lyrics "orb of day, Morn - ing breaks, morn-ing breaks." are written below the fourth system.

Pas - ture green and wood re - veal - ing, Ris - es bright the

orb of day, Morn - ing breaks, morn-ing breaks.

Ex. 32.

Musical score for Exercise 32. The first system consists of two staves. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melody of eighth and sixteenth notes. The lower staff has a bass clef and contains a bass line of eighth and sixteenth notes. The second system consists of two staves with the same clefs and key signature. The third system consists of two staves with the same clefs and key signature. The fourth system consists of two staves with the same clefs and key signature.

HOME! SWEET HOME

Sir H. BISHOP

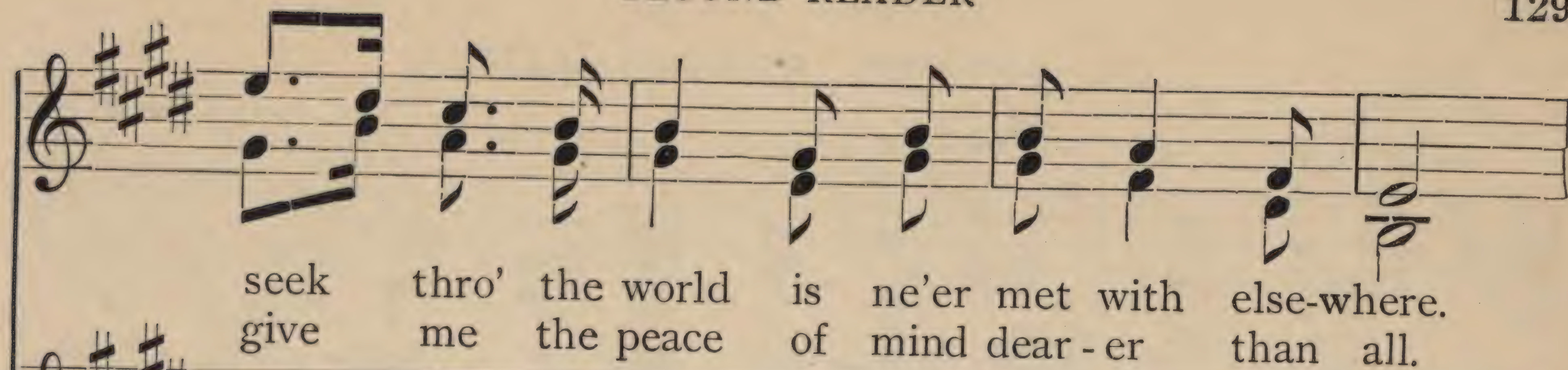
Andante

1. 'Mid pleas - ures and pal - a - ces Tho' we may
2. An ex - ile from home, splen - dour daz - zles in

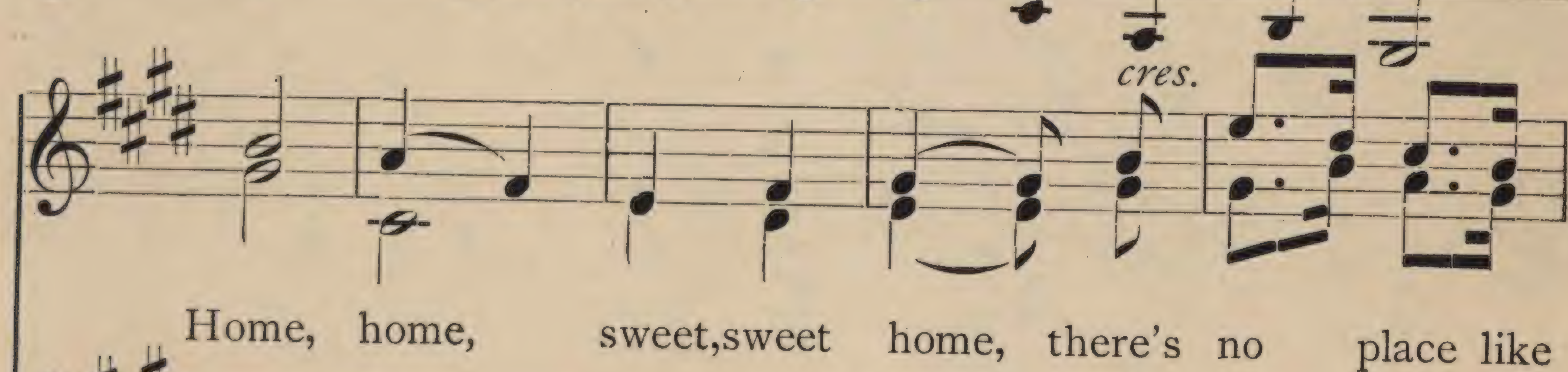
roam, vain ; Be it ev - er so hum - ble there's
O give me my low - ly built

no . . place like home. A charm from the
cot - tage a - gain, The birds sing - ing

skies seems to hal - low us there, . That
gai - ly, that came at my call, . . But



seek thro' the world is ne'er met with else-where.
give me the peace of mind dear-er than all.

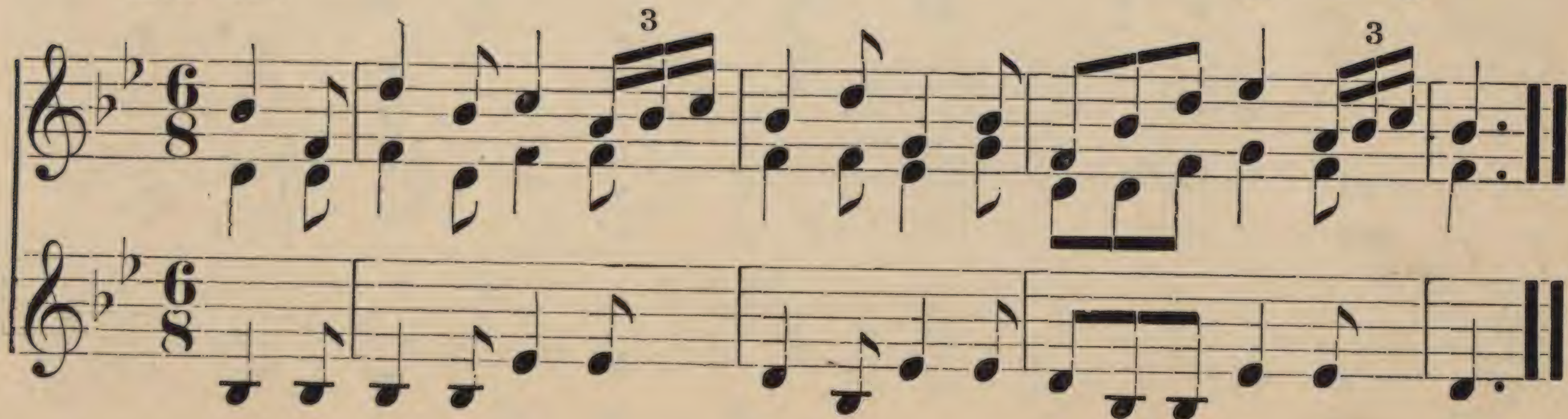


Home, home, sweet, sweet home, there's no place like



home, there's no place like home.

Ex. 33.



PEACEFUL SLUMBERING

S. STORACE

Con moto

1. Peace - ful slum - b'ring on the o - cean, Sea - men
2. Is the wind tem - pest - uous blow - ing? Still no

fear no dan - ger nigh; The wind and
dan - ger they des - cry! The guile - less

waves in gen - tle mo - tion Soothe them
heart, its boon be - stow - ing, Soothes them

with their lul - la - by, lul - la - by,
with its lul - la - by, lul - la - by,

cres.

lul - la - by, lul - la - by, lul - la - by, Soothe them
lul - la - by, lul - la - by, lul - la - by, Soothes them

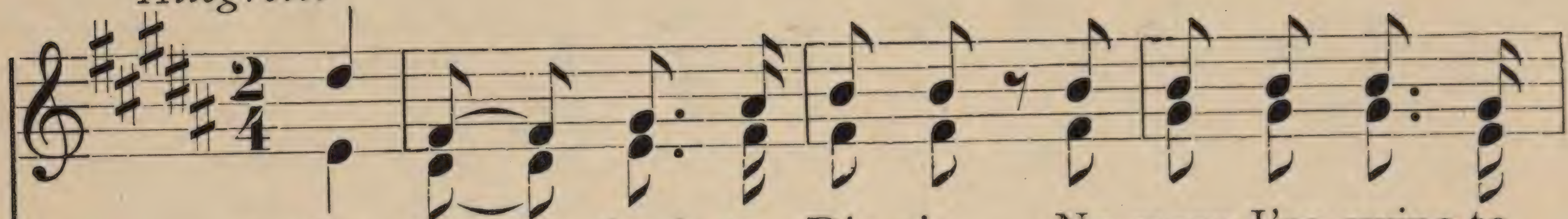
dim. *p rall.*

with their lul - la - by, lul - la - by.
with its lul - la - by, lul - la - by.

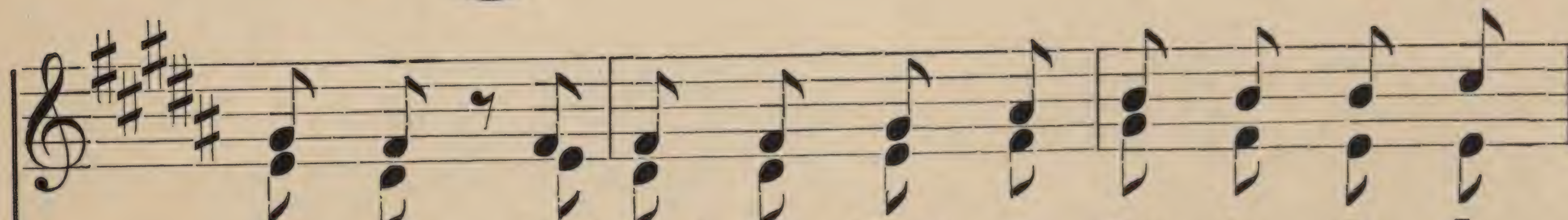
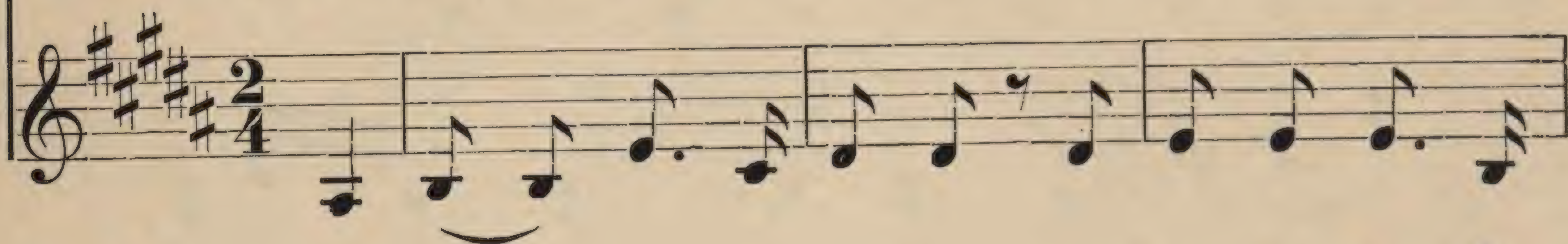
Ex. 34.

I'SE GWINE BACK TO DIXIE

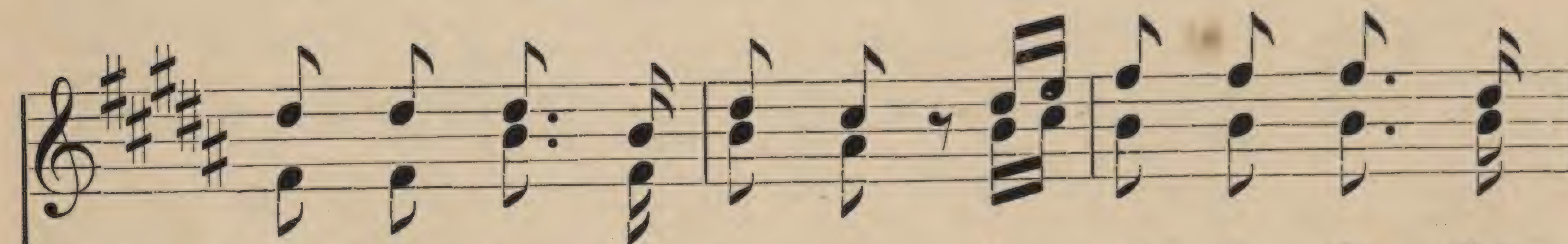
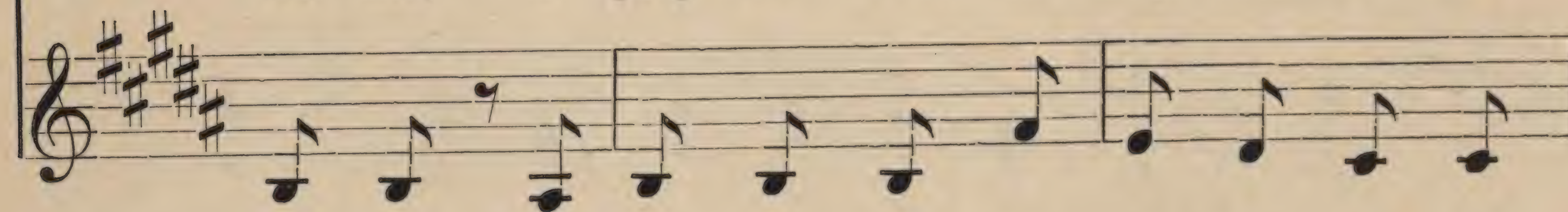
C. A. WHITE

Allegretto

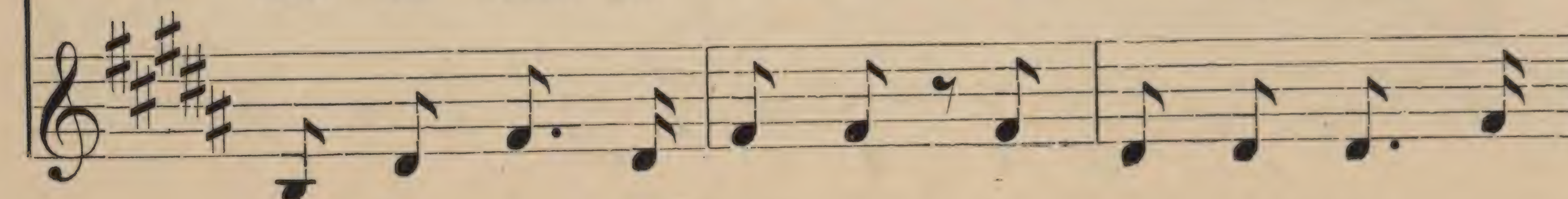
1. I'se gwine back to Dix - ie, No more I'se gwine to
 2. I've hoed in fields of cot - ton, I've worked up - on the
 3. I'm trav'-ling back to Dix - ie, My step is slow and

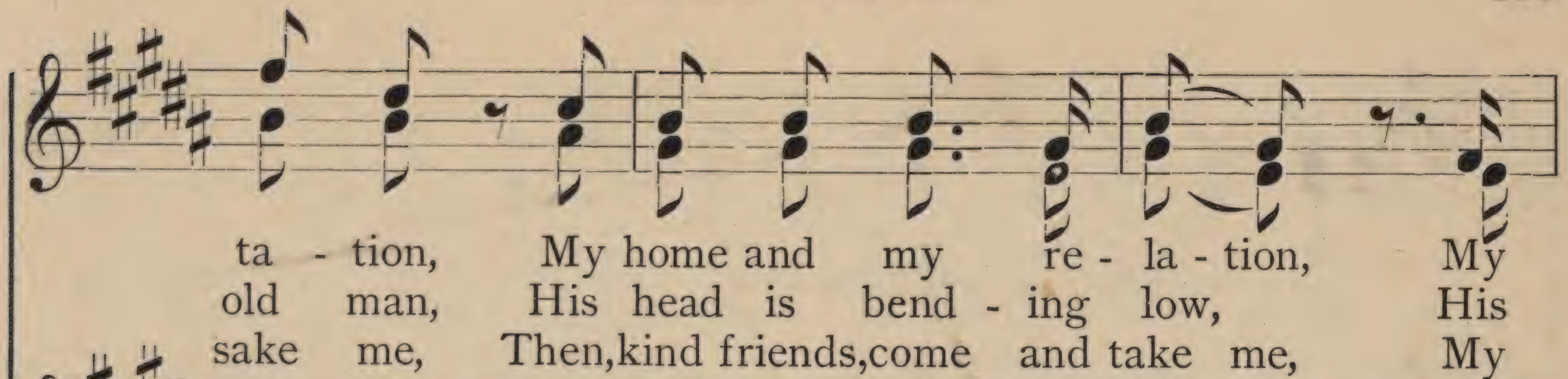


wan - der, My heart's turned back to Dix - ie, I
 riv - er, I used to think if I got off I'd
 fee - ble, I pray the Lord to help me, And

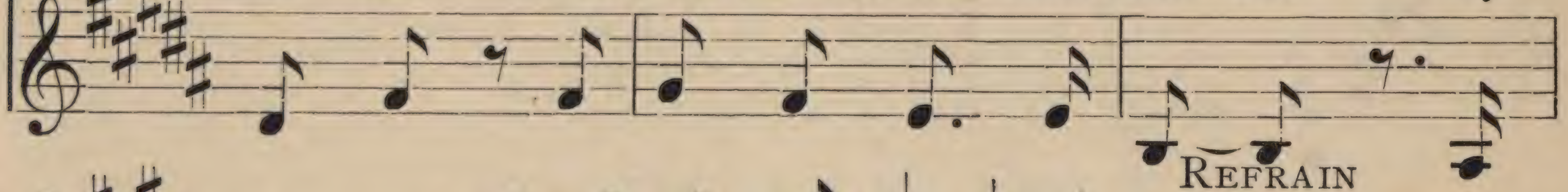


can't stay here no lon - ger. I miss de ole plan -
 go back there, no, nev - er! But time has changed the
 lead me from all e - vil. And should my strength for -

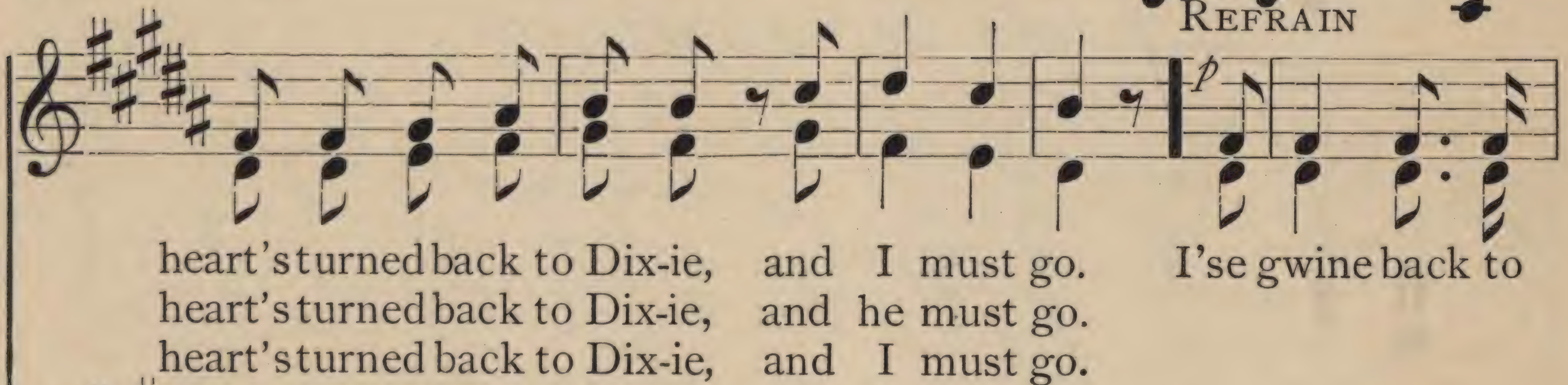




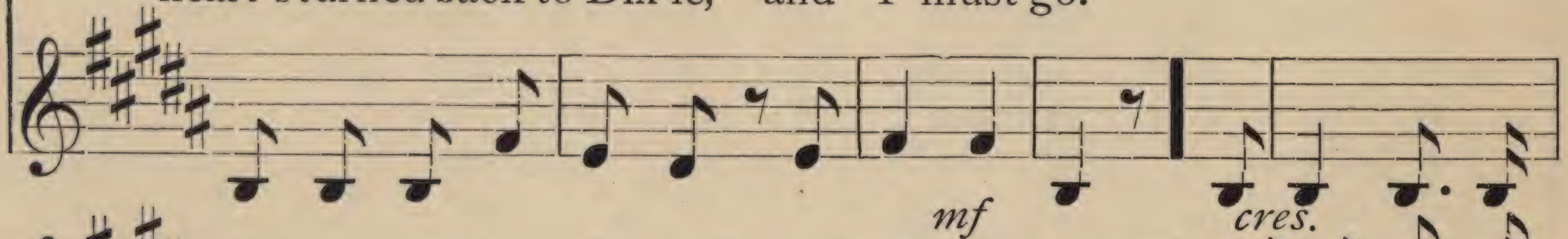
ta - tion, My home and my re - la - tion, My
old man, His head is bend - ing low, His
sake me, Then, kind friends, come and take me, My



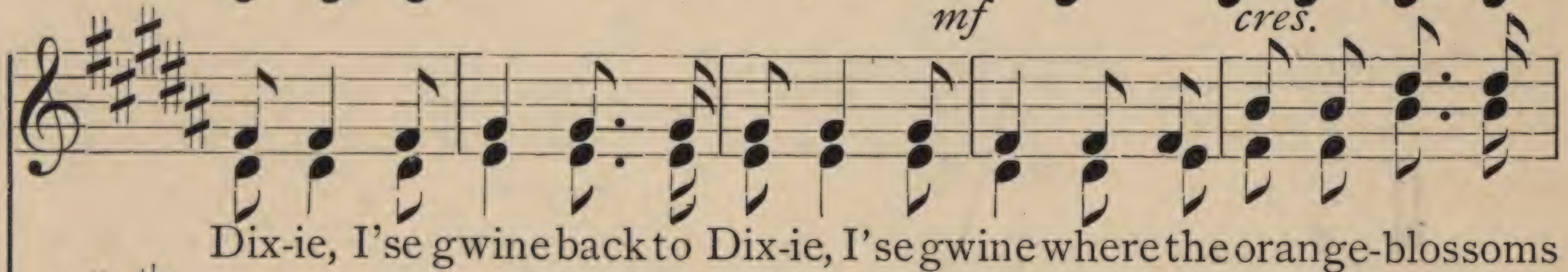
REFRAIN



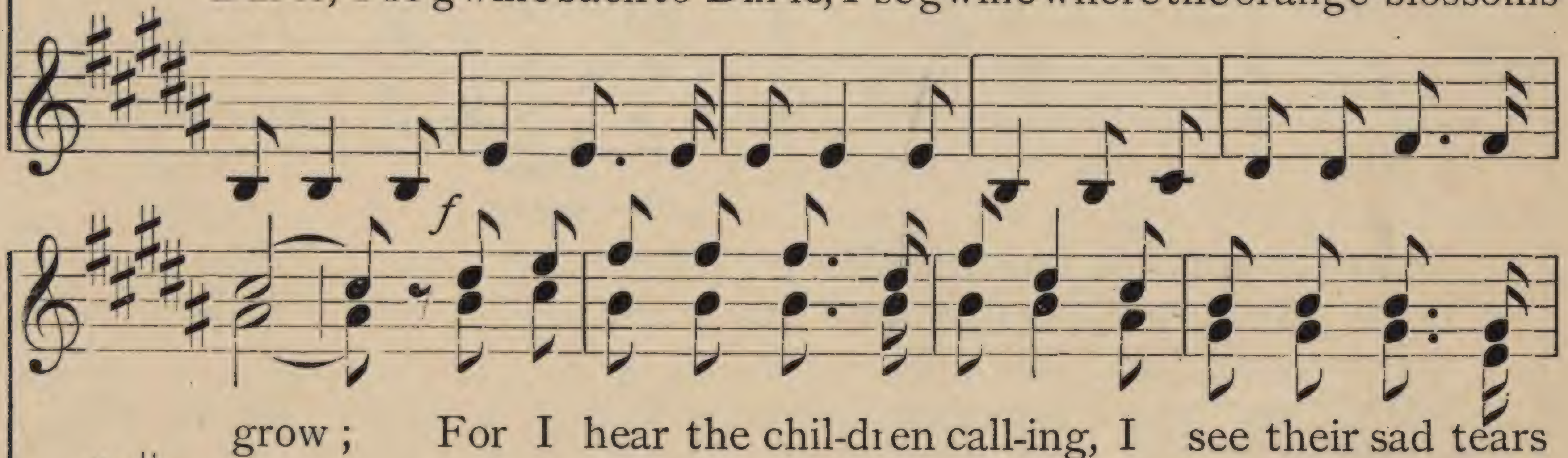
heart's turned back to Dix-ie, and I must go. I'se gwine back to
heart's turned back to Dix-ie, and he must go.
heart's turned back to Dix-ie, and I must go.



mf *cres.*

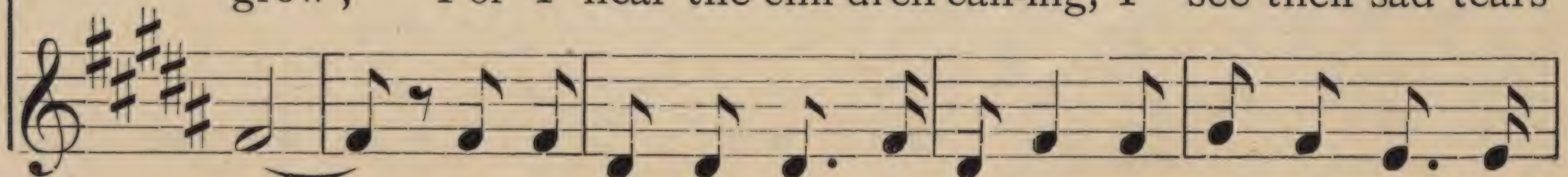


Dix-ie, I'se gwine back to Dix-ie, I'se gwine where the orange-blossoms

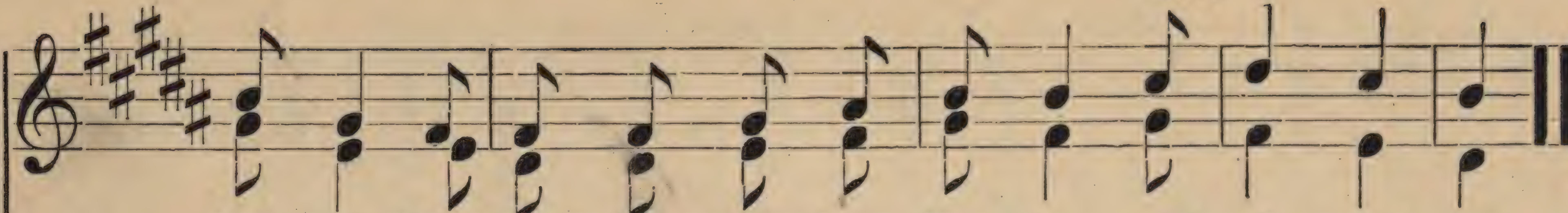


f

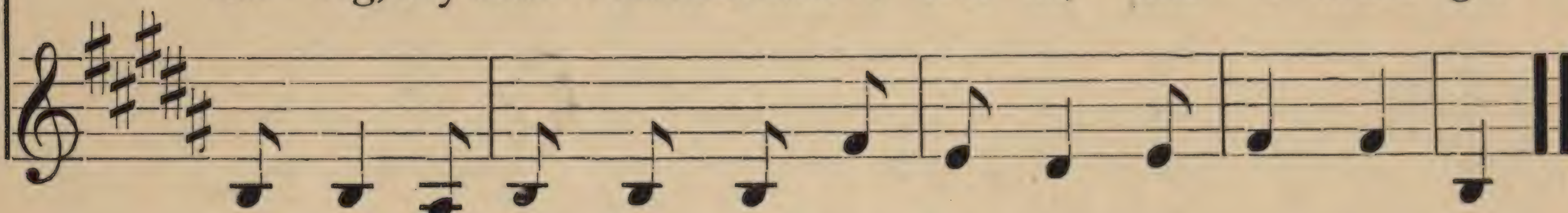
grow ; For I hear the chil-dren call-ing, I see their sad tears



rall.



fall - ing, My heart's turned back to Dix - ie, and I must go.



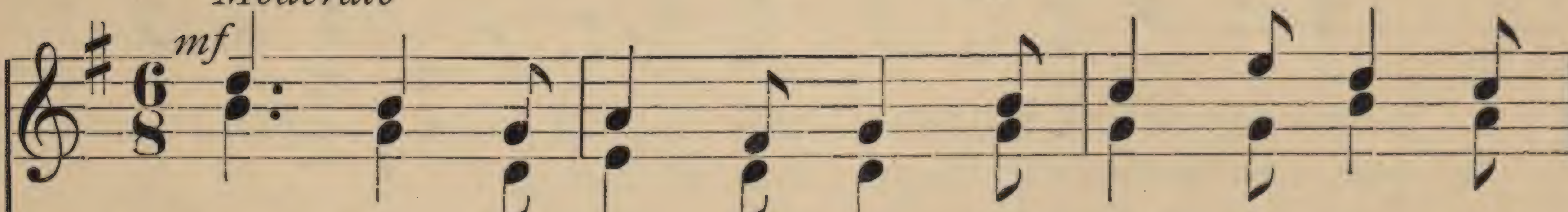
THE CHORAL SINGERS

W. TAFFS

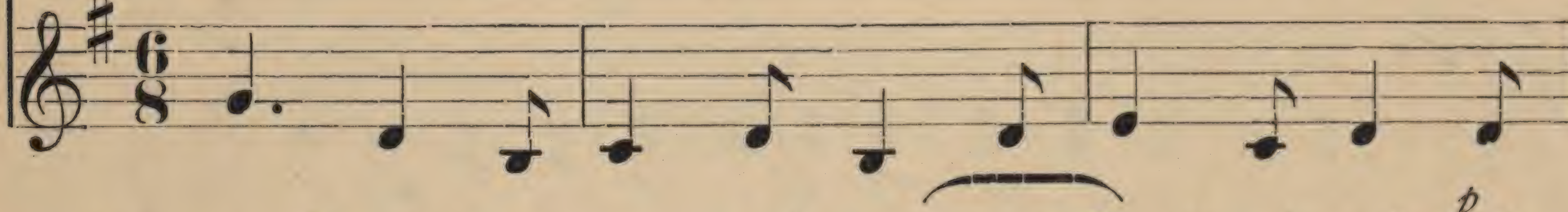
J. FAWCETT

Moderato

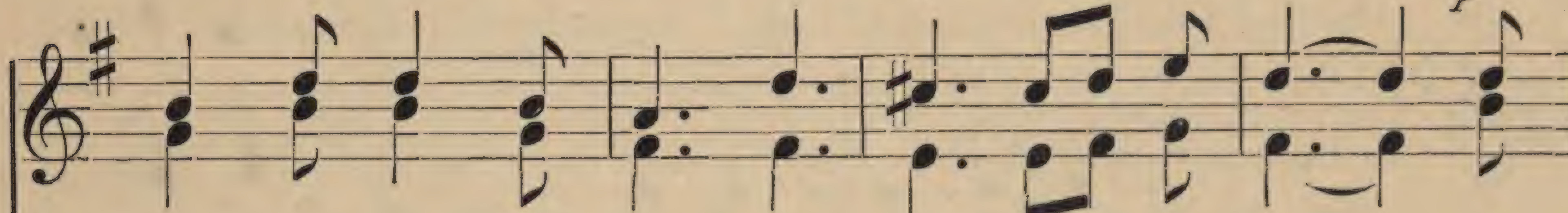
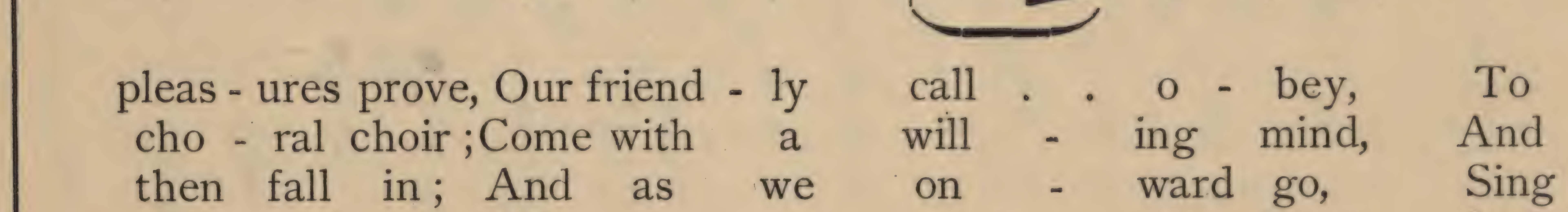
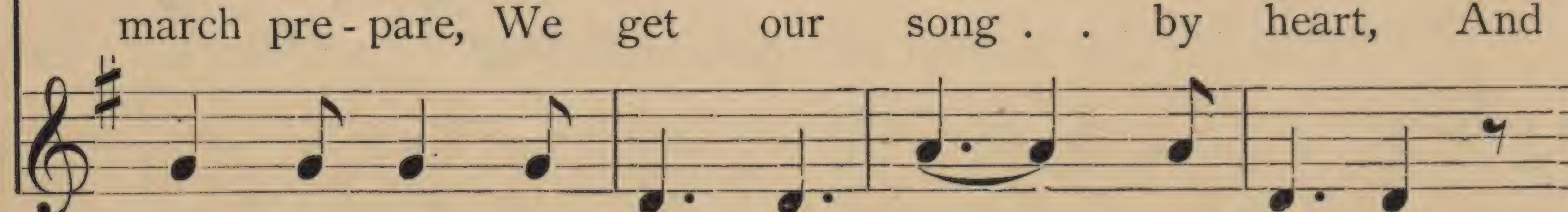
mf




1. Come all who mu - sic love, And would its tune - ful
 2. Ye who to learn de - sire, O come and join our
 3. Our lead - er will be - gin; The rest of us will
 4. When in the o - pen air We for a pleas - ant



pleas - ures prove, Our friend - ly call . . o - bey, To
 cho - ral choir; Come with a will - ing mind, And
 then fall in; And as we on - ward go, Sing
 march pre - pare, We get our song . . by heart, And

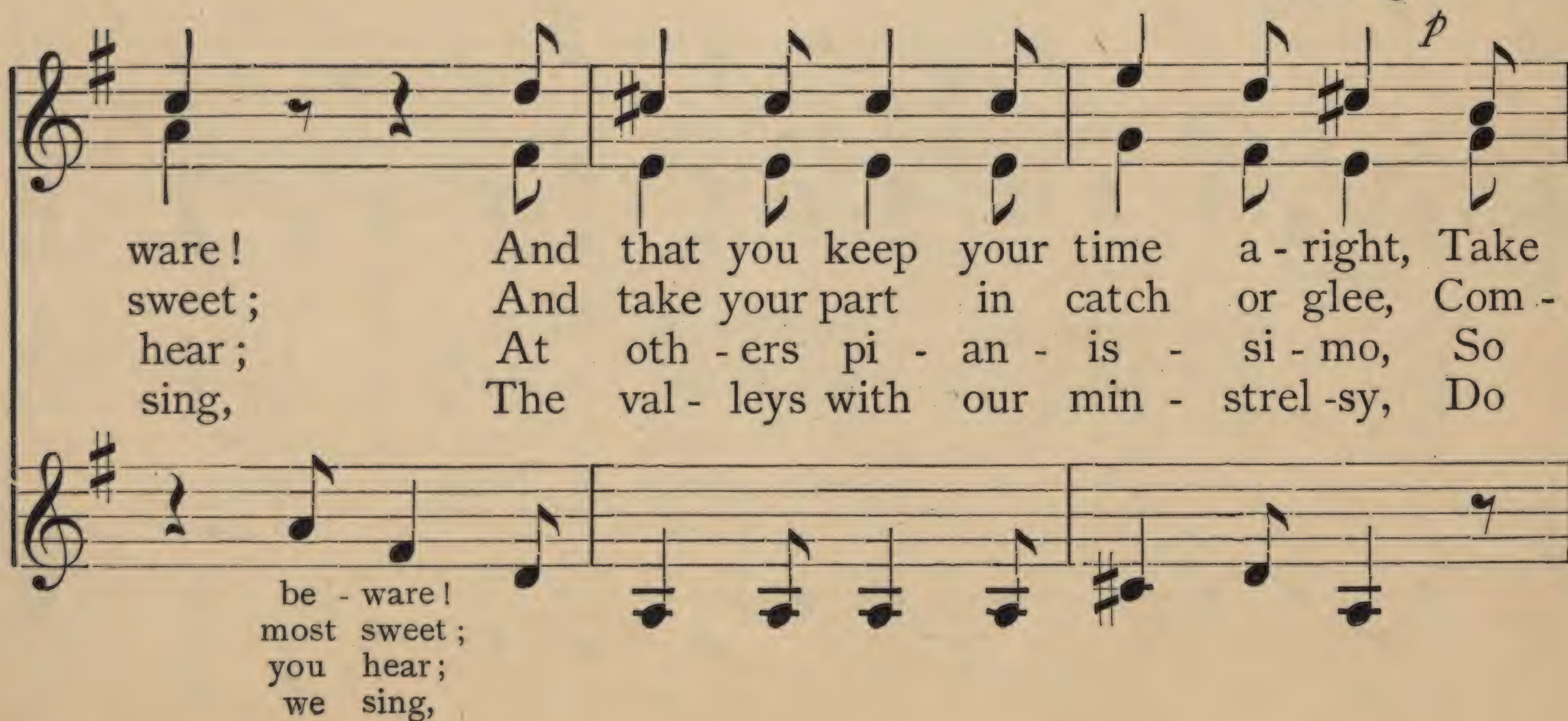






join us in a song to - day. Let all in
 you will not be far be - hind, But soon will
 loud and quick, or soft and slow; Some - times 'twill
 each one takes his pro - per part; As in full

har - mo - ny u - nite; . . . Be - ware! be -
 sing in har - mo - ny, . . . Most sweet; most
 be for - tis - si - mo, . . . You hear; you
 cho - ral har - mo - ny . . . We sing, we

Be - ware!
 Most sweet;
 You hear;
 We sing,



ware! And that you keep your time a - right, Take
 sweet; And take your part in catch or glee, Com -
 hear; At oth - ers pi - an - is - si - mo, So
 sing, The val - leys with our min - strel - sy, Do

be - ware!
 most sweet;
 you hear;
 we sing,

ritard *mf a tempo*

care ! . . . Then all who list - en
 plete ; . . . And when we have re -
 dear ; . . . And mus - i - cal will
 ring ; . . . And Ech - o, when she

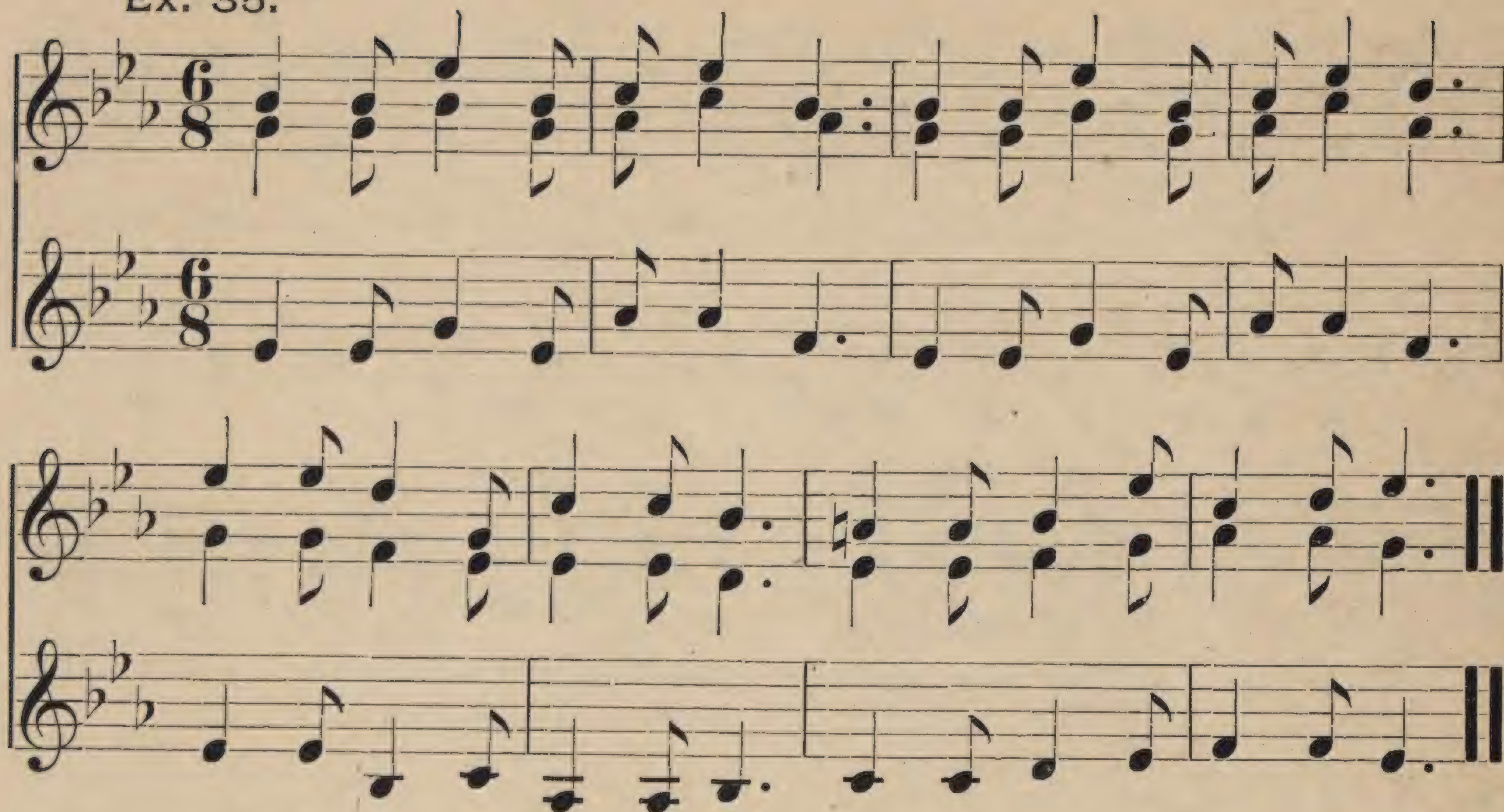
take care ! . . .
 com - plete ; . . .
 so dear : . . .
 do ring ; . . .

to the strain, Will wish it sung a - gain. Tra la
 hears'd the strain, We'll try it o'er a - gain. Tra la
 be the strain ; We'll sing it once a - gain. Tra la
 hears the strain, Re - peats it back a - gain. Tra la

f

la, . . . Tra la la, . . . Will wish it sung a - gain.
 la, . . . Tra la la, . . . We'll try it o'er a - gain.
 la, . . . Tra la la, . . . We'll sing it once a - gain.
 la, . . . Tra la la, . . . Re - peats it back a - gain.

Ex. 35.



SEE OUR OARS WITH FEATHERED SPRAY

Sir JOHN STEVENSON

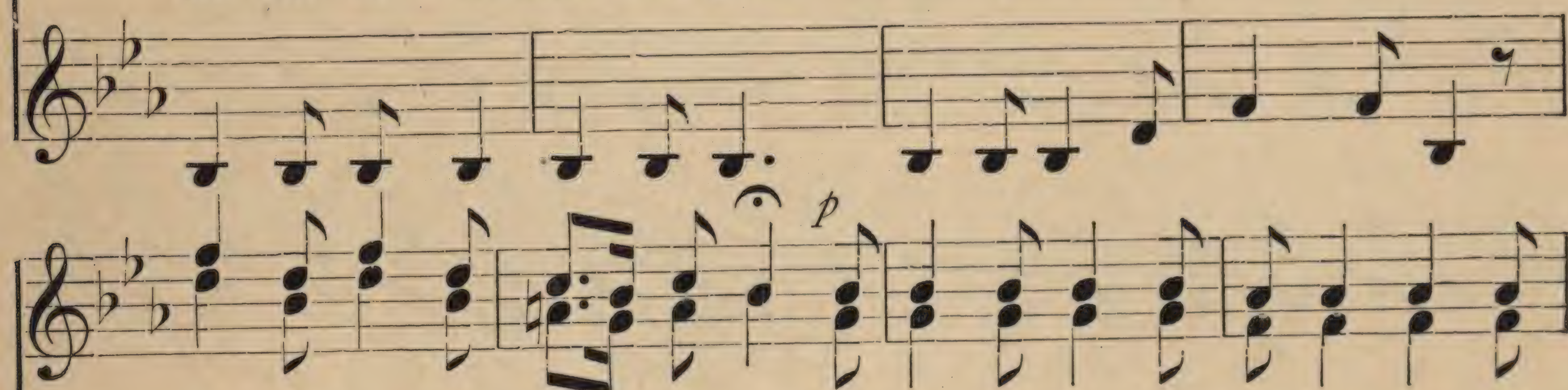
Andante

See our oars with feather'd spray, Sparkle in the beam of day ;

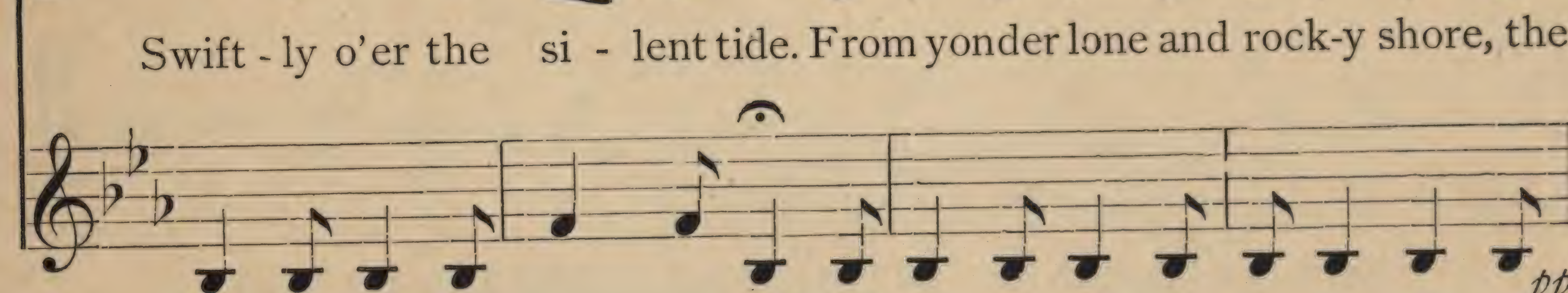
In our lit - tle bark we glide Swift-ly o'er the si - lent tide,



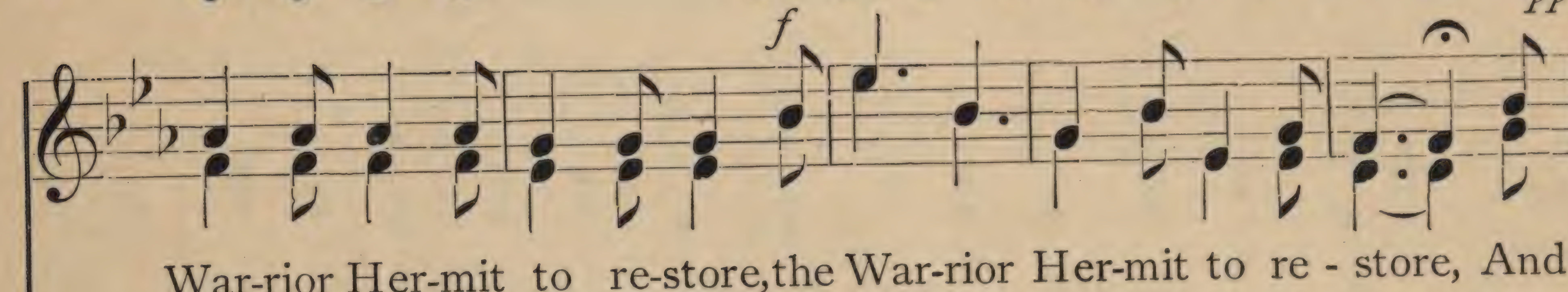
In our lit - tle bark we glide Swift-ly o'er the si - lent tide,



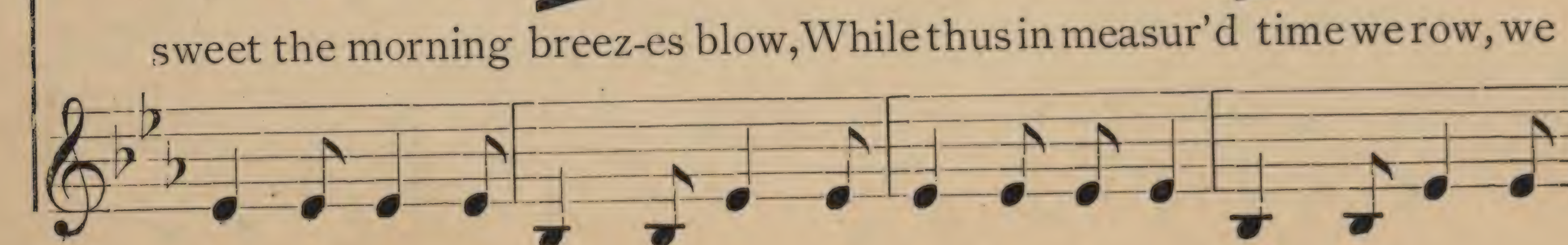
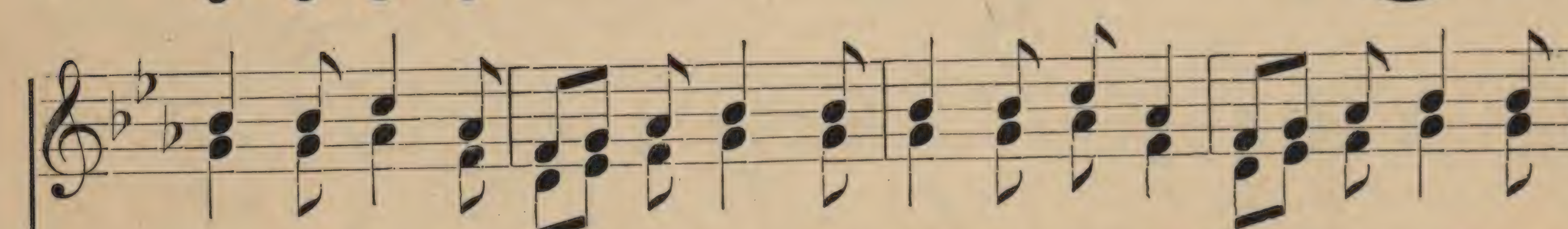
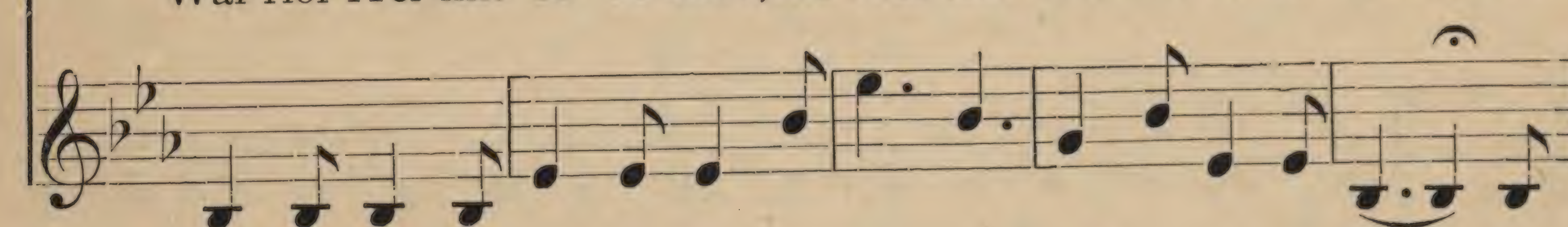
Swift - ly o'er the si - lent tide. From yonder lone and rock-y shore, the



War-rior Her-mit to re-store, the War-rior Her-mit to re - store, And



sweet the morning breez-es blow, While thus in measur'd time we row, we



row, we row, in measur'd time we row, we row, we

cres. *p* *pp*

cres. *dim.*

row, in measur'd time we row, we row, we row, we row.

This musical score is for a song in G major (one sharp) and 4/4 time. It consists of two systems of two staves each. The lyrics are: 'row, we row, in measur'd time we row, we row, we'. The first system ends with 'we'. The second system ends with 'we row.'. Dynamics include *cres.* (crescendo), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The melody is in the upper staff, and the accompaniment is in the lower staff.

Ex. 36.

Ex. 36 is a piano exercise in G major (one sharp) and common time (C). It consists of two systems of two staves each. The melody is in the upper staff, and the accompaniment is in the lower staff. The exercise is composed of eighth and sixteenth notes, with some rests. The key signature is G major, and the time signature is common time (C). The exercise ends with a double bar line.

THOS. MOORE

THE MINSTREL BOY

Arr. by BALFE

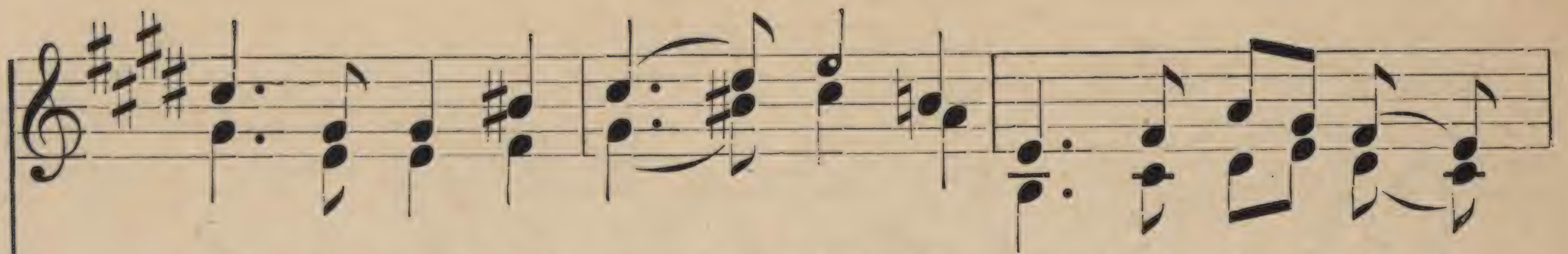
Boldly

1. The Min - strel boy to the war is gone, In the
2. The Min - strel fell, but the foe - man's chain Could not

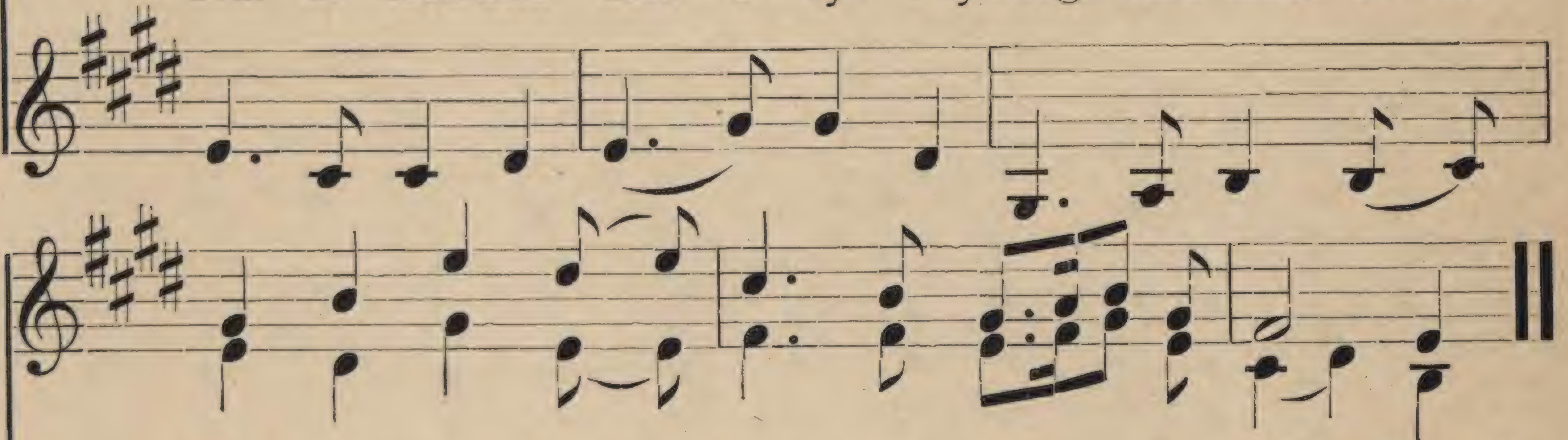
ranks of death. . . you'll find him; His
bring his proud. . . soul un - der; The

father's sword he has gird - ed on, And his wild harp slung be -
harp he loved ne'er spoke a - gain, For he tore its cords a -

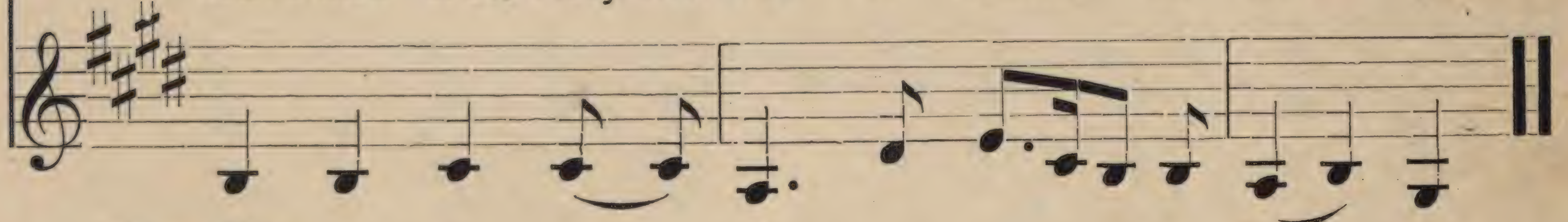
hind him. "Land of song!" said the war-rrior bard, "Though
sun - der; And said, "No chains shall sul - ly thee, Thou



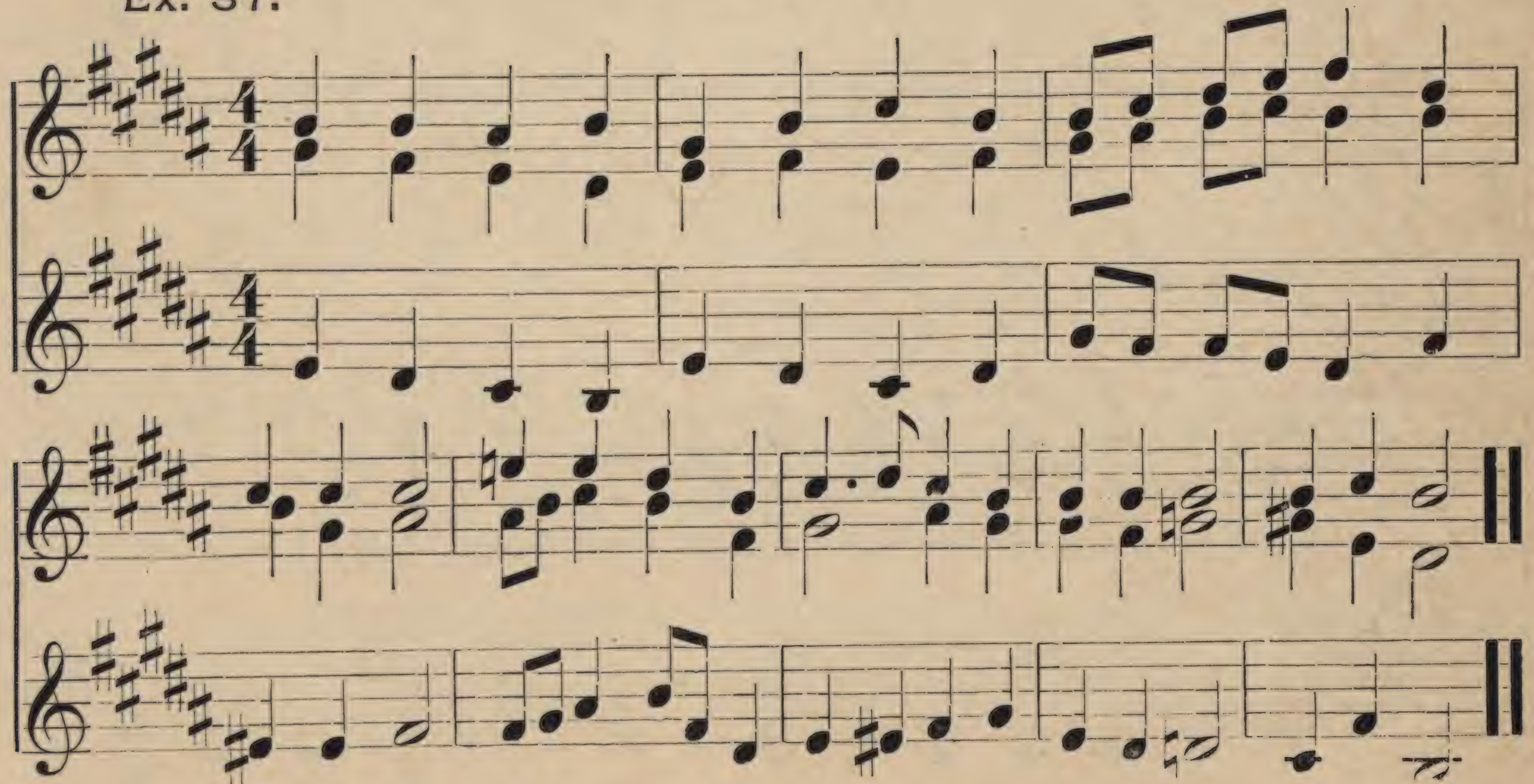
all the world be - trays thee, One sword, at least, thy
soul of love and brav - e - ry! Thy songs were made for the



rights shall guard, One faith - ful harp shall praise thee!"
brave and free, They shall nev - er sound in slav - 'ry!"



Ex. 37.



A LULLABY

ALF. P. GRAVES

Andante

p

I'd rock my own sweet child - ie to rest in a

cres. *dim.*

cra - dle of gold on a bough of the wil - low, To

sho - heen ho' of the wind of the west and the

p

lul - la lo of the soft sea bil - low. Sleep, sleep, ba - by dear,

cres.

sleep, sleep, sleep with - out fear! Moth-er is here be -

dim. *rall. pp*

side your pil - low! Sleep, sleep, ba - by dear.

Ex. 38.

sleep, sleep, sleep with - out fear! Moth-er is here be -

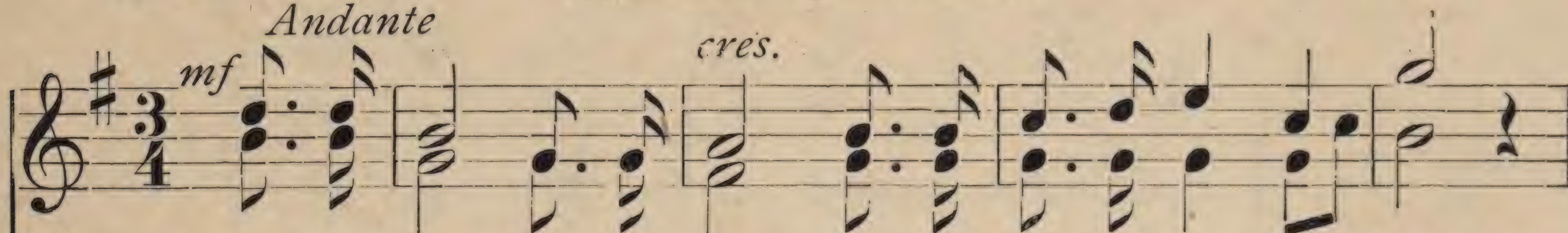
side your pil - low! Sleep, sleep, ba - by dear.

GENTLE MOON

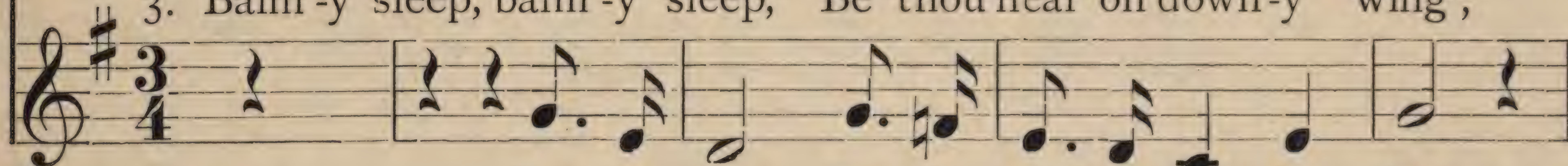
Arr. by HULLAH
from a Swiss Air

OLIPHANT

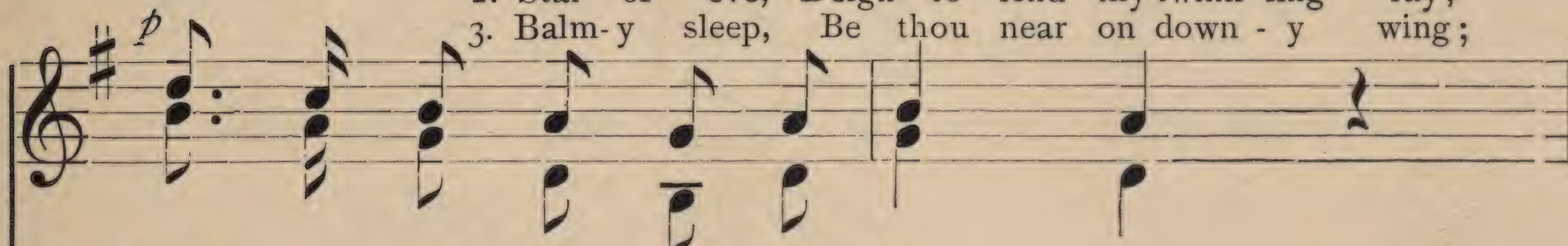
By permission of Longmans, Green & Co.

Andante

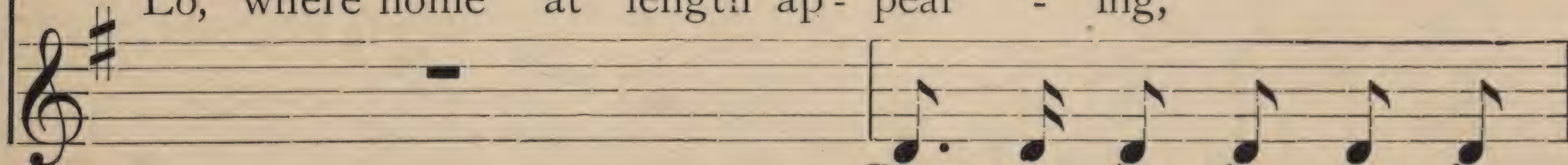
1. Gen - tle moon, gen - tle moon, Do not hide thy sil - ver light ;
 2. Star of eve, star of eve, Deign to lend thy twinkling ray,
 3. Balm - y sleep, balm - y sleep, Be thou near on down - y wing ;



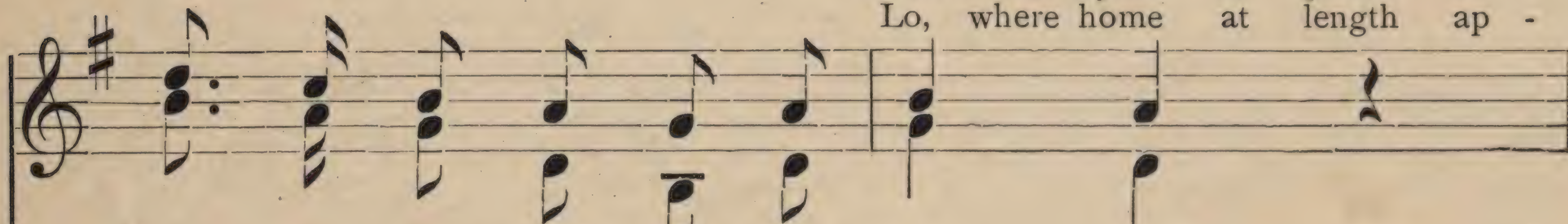
1. Gen - tle moon, Do not hide thy sil - ver light ;
 2. Star of eve, Deign to lend thy twink - ling ray ;
 3. Balm - y sleep, Be thou near on down - y wing ;



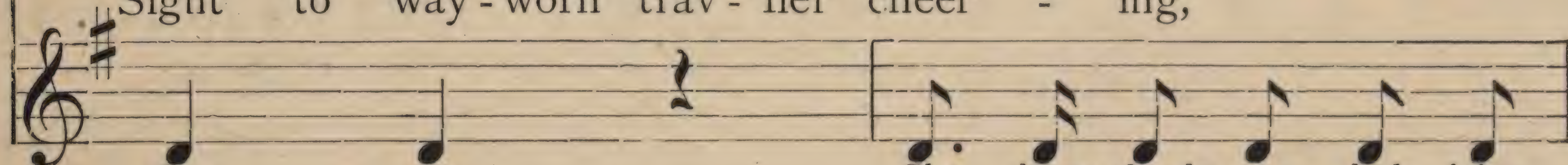
Drear - y is the way be - fore us,
 While our hymn of praise is swell - ing,
 Lo, where home at length ap - pear - ing,



Drear - y is the way be -
 While our hymn of praise is ap -
 Lo, where home at length ap -



Sha - dowy clouds are dark - 'ning o'er us,
 To the sky where is thy dwell - ing,
 Sight to way - worn trav - 'ller cheer - ing,



fore
 swell - ing,
 pear - ing,

Sha - dowy clouds are dark - 'ning
 To the sky where is thy
 Sight to way - worn trav - 'ller

cres.

SECOND READER

145

Chill - ing fall the dew's of night, . Gen-tle
Guide us on our lone - ly way, . . . Star of
Bids us wel-come while we sing, . . . Balm-y

o'er us, Chill - ing fall the dew's of night, . . .
dwell - ing, Guide us on our lone - ly way, . . .
cheer - ing, Bids us wel - come while we sing, . . .

moon, gen - tle moon, gen - tle moon. .
eve, star of eve, star of eve. .
sleep, balm - y sleep, balm - y sleep. .

Gen - tle moon, gen - tle moon. . . .
Star of eve, star of eve. . . .
Balm - y sleep, balm - y sleep. . . .

Ex. 39.

Exercise 39 is a 3/4 time piece in B-flat major, consisting of four staves of music. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a bass clef accompaniment. The piece ends with a double bar line.

THE NORSEMAN

W. WEST

Norse National Air

Con spirito

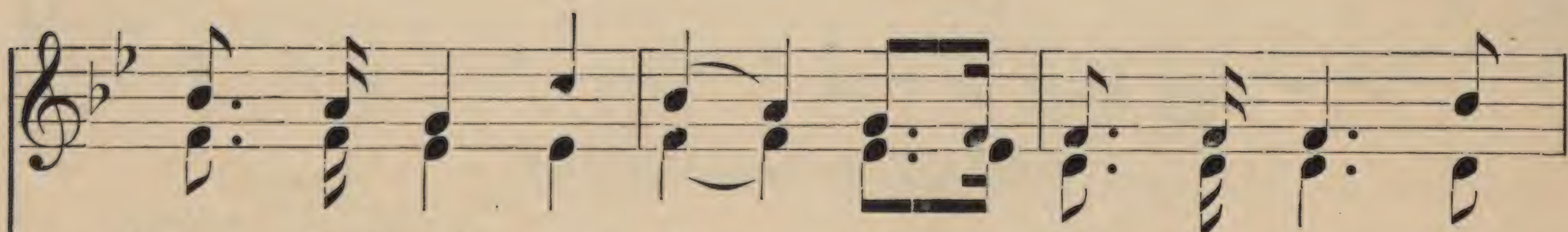
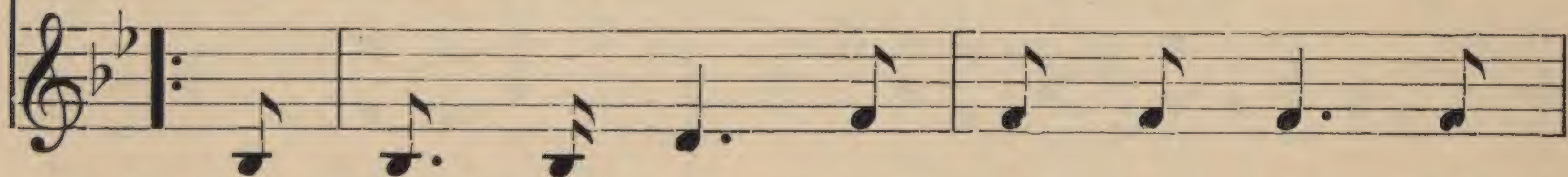
1. The Norse - man's home, in days gone by, Was
 2. For no - ble spir - its, bold and free, Too
 3. The Norse - man's pow'r is past and gone, Their

on the roll - ing sea ; And there his pen - non
 nar - row was their land, They rov'd the wide ex -
 cour - age, strength, and pride, For now Bri - tan - nia's

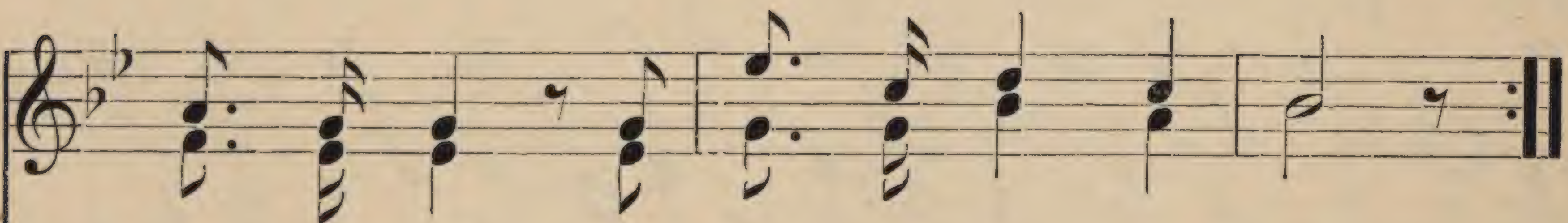
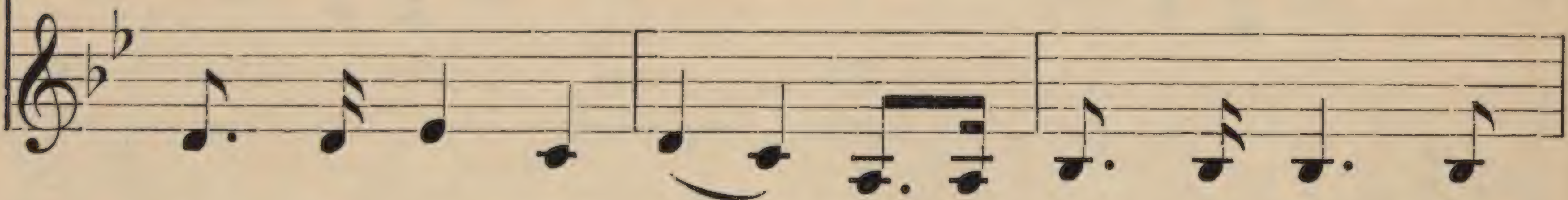
did de - fy The foe of Nor - man - dy.
 pan - sive sea, And quell'd the Nor - man band.
 sons a - lone, In tri - umph stem the tide.



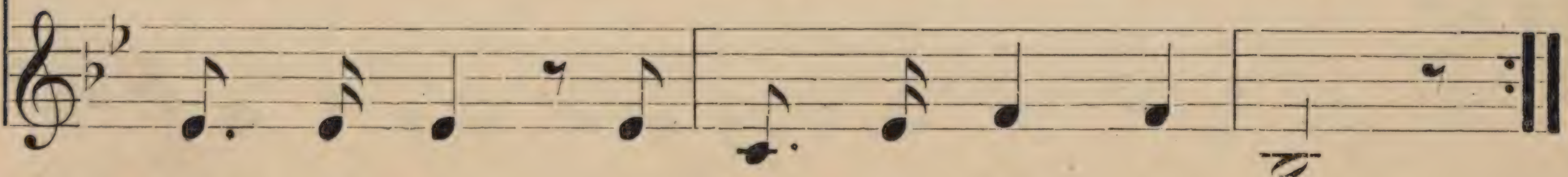
Then, let us ne'er for - get the race, Who
Then, let us all in har - mo - ny Give
Then, may King Ed - ward rule the land, Our



brave - ly fought and died ; Who nev - er filled a
hon - our to the brave, The no - ble, har - dy,
laws and rights de - fend, One cheer then give, with



cra - ven's grave, But ruled the foam - ing tide.
north - ern men, Who ruled the storm - y wave.
heart and hand— The King ! His peo - ple's friend.



Ex. 40.

GOLDEN SLUMBERS

Words from an old play, 1600

Old English Melody

pp *cres.*

1. Gold - en slum - bers kiss your eyes, Smiles a - wake you
 2. Care is hea - vy, there - fore sleep, You are care and

mf

when you rise; Sleep, pret-ty dar - lings, do not cry, And
 care must keep: Sleep, pret-ty dar - lings, do not cry, And

pp *cres.*

I will sing a lul-la-by, Lul-la-by, lul-la-by, Rock them, rock them,
I will sing a lul-la-by, Lul-la-by, lul-la-by, Rock them, rock them,

dim. pp cresc. rall. dim. Lul - la - by . . .

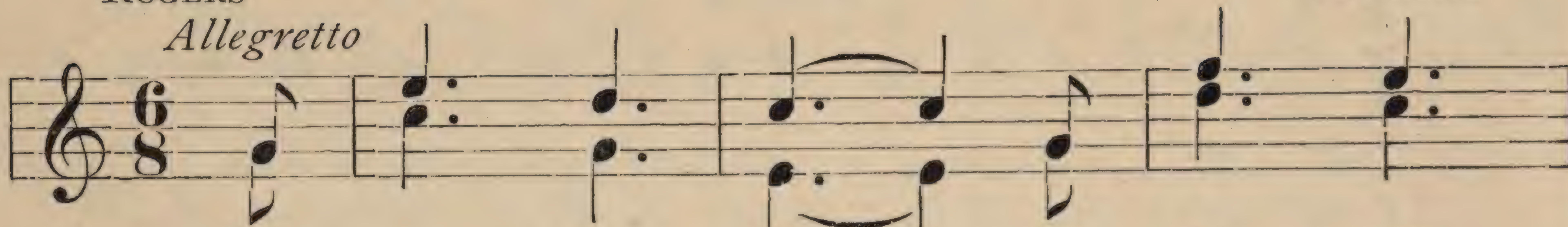
lul - la - by; Lul-la - by, lul - la - by, Rock them, lul-la, lul-la-by.

Ex. 41.

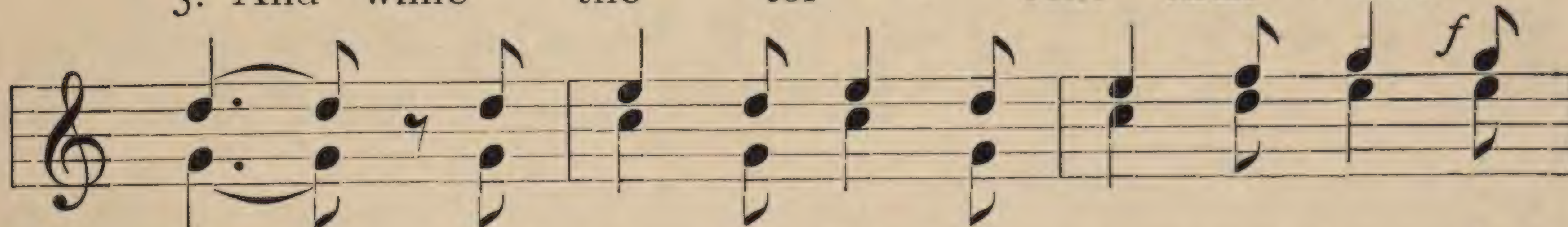
HUNTING SONG

ROGERS

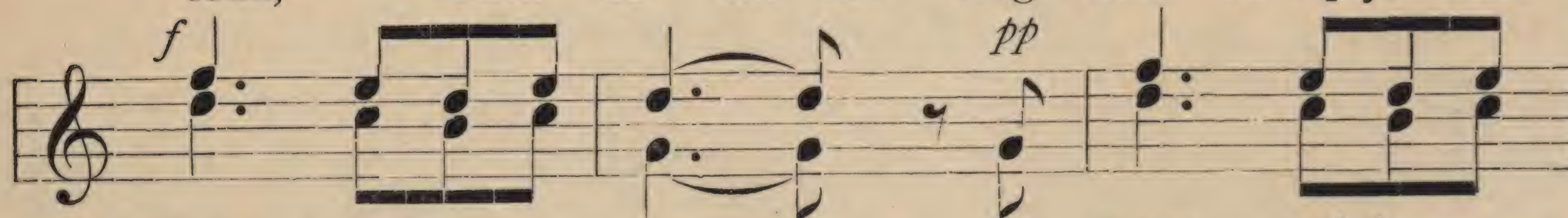
POHLENZ

Allegretto

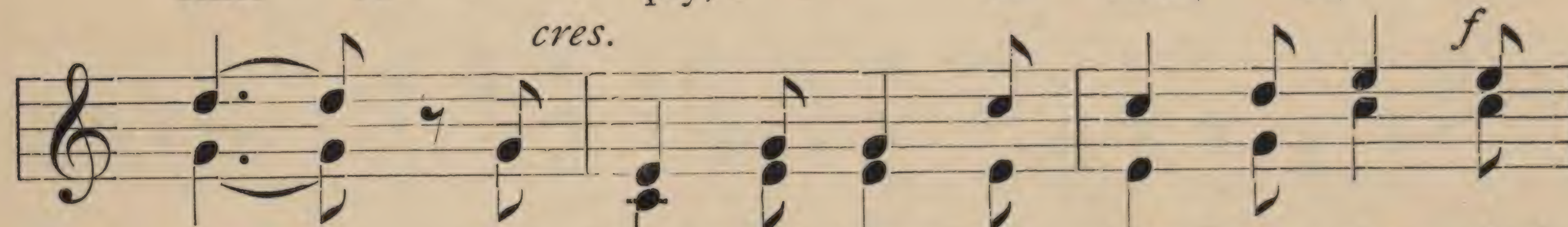
1. The sun - beams streak . the az - ure
 2. The goats wind slow . . their wont - ed
 3. And while the tor - rent thun - ders



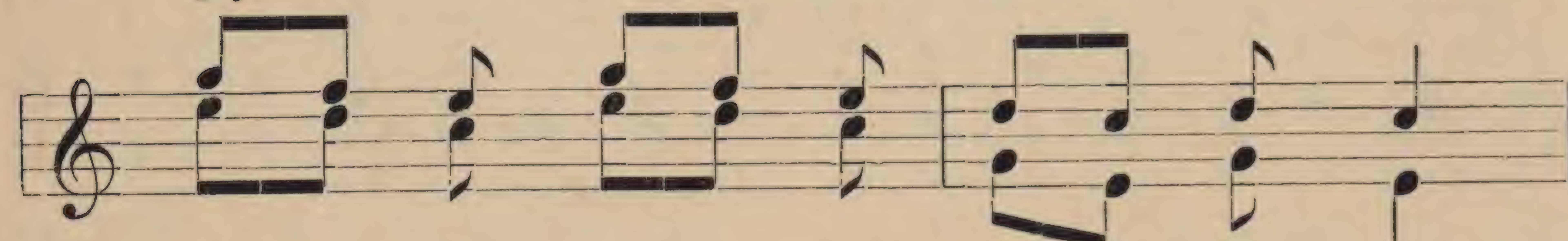
skies, And line with light the moun-tain's brow, the
 way, Up crag - gy steeps and ridg - es rude, and
 loud, And as the ech - oing cliffs re - ply, the



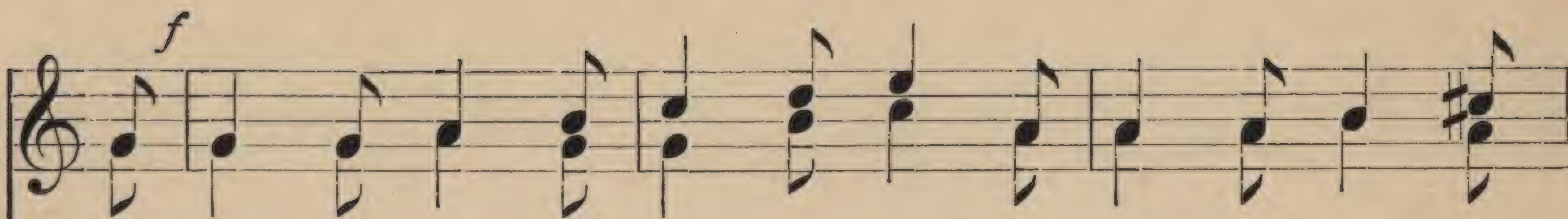
moun - tain's . brow, . the moun - tain's .
 ridg - es . . rude, . and ridg - es . .
 cliffs re - - ply, . . the cliffs re - -



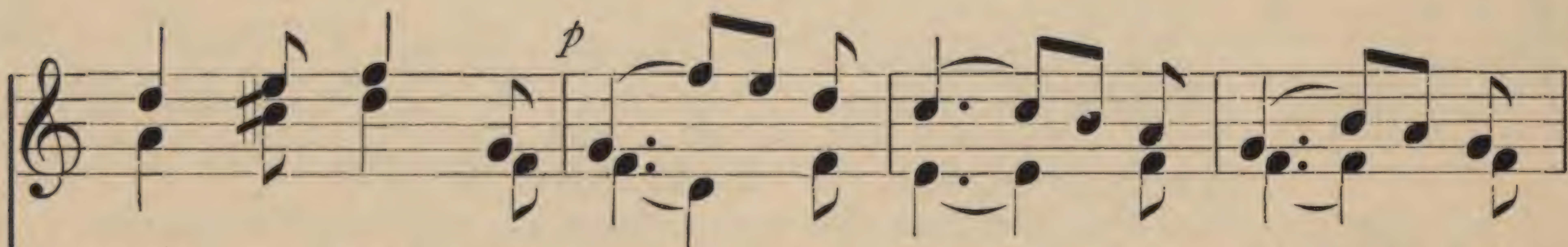
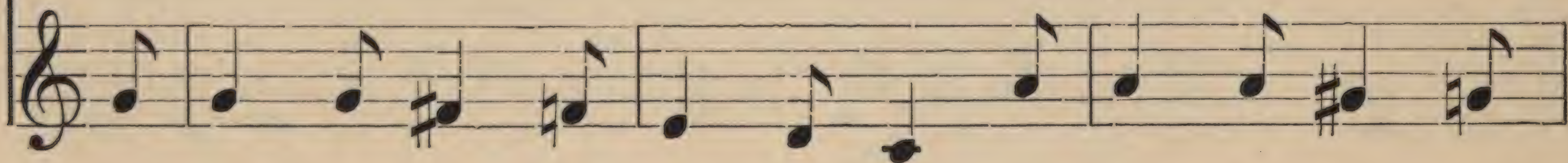
brow ; With hounds and horns the hunt - ers rise, And
 rude ; Mark'd by the wild wolf for his prey, From
 ply, . The huts peep o'er the morn - ing cloud, Perch'd



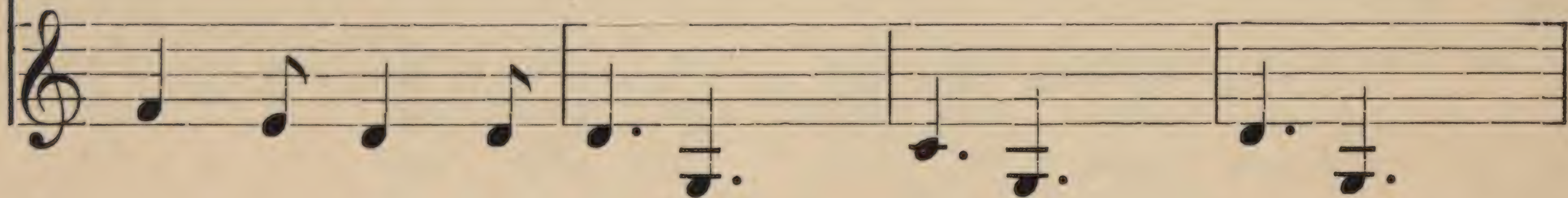
chase the roe - buck through the snow.
 des - ert cave or hang - ing wood,
 like an ea - gle's nest on high.



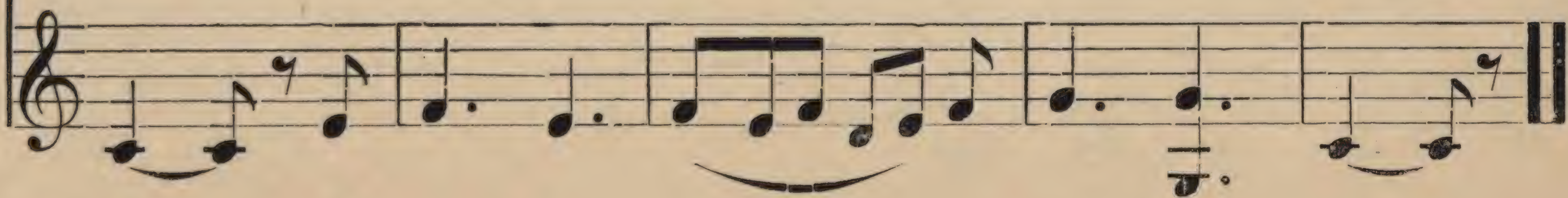
With hounds and horns the hunt - ers rise, With hounds and horns the
Mark'd by the wild wolf for his prey, Mark'd by the wild wolf
The huts peep o'er the morn - ing cloud, The huts peep o'er the



hunt - ers rise, And chase the roe - buck through the
for his prey, From des - ert cave, or hang - ing
morn - ing cloud, Perch'd like an ea - gle's nest on



snow, And chase the roe - buck through the snow.
wood, From des - ert cave . . or hang - ing wood.
high, Perch'd like an ea - gle's nest on high.



Ex. 42.

THE HOURS OF DAY ARE OVER

J. ELLERTON From "The Church Hymnary," by permission of Henry Frowde Arr. from SCHUBERT

Largo mp

1. The hours of day are o - ver ; The
 2. For life, and health, and shel - ter From
 3. Lord, gath - er all Thy chil - dren To

mf

eve - ning calls us home ; Once more to Thee, O
 harm through-out the day, The kind - ness of our
 meet Thee there at last, When earth - ly tasks are

cres.

Fa - ther, With thank - ful hearts we come ; For
 teach - ers, The glad - ness of our play ; For
 end - ed, And earth - ly days are past ; With

f

all Thy count-less bless-ings We praise Thy ho - ly name, And
 all the dear af - fec - tion Of par-ents, broth-ers, friends, To
 all our dear ones round us, In that e - ter - nal home, Where

dim.

own Thy love un - chang - ing, Thro' days and years the same.
 Him our thanks we ren - der Who these and all things sends.
 death no more shall part us, And night shall nev - er come.

Ex. 43.

Musical score for Ex. 43, featuring two systems of piano accompaniment in G major and 2/4 time. The first system has two staves, and the second system has two staves. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

PULL AWAY

Anon.

Arranged from the opera of
"William Tell," by ROSSINI*Animato**cres.*

Musical score for the song "Pull Away", featuring a vocal line and a piano accompaniment line in G major and 2/4 time. The vocal line includes lyrics and a crescendo marking. The piano accompaniment line consists of eighth and sixteenth notes.

1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -
 2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -

way, pull a - way, our hearts are gay ; Pull a -
 way, pull a - way, now bend the oar ; Pull a -

way, pull a - way thro' the dash - ing spray, On this
 way, pull a - way, let us heed no more The . .

f **FINE** *f*
 glo - ri - ous sum-mer day. Pull a - way, pull a - way, while with
 mu - sic . . from the shore. Pull a - way, pull a - way, while our

joy we're sing - ing, And our hearts beat high with glee ; Pull a -
 pulse is danc - ing, And our hearts are light and free ; Pull a -

way, pull a - way, while our songs are ring - ing Gai - ly o'er the
 way, pull a - way, thro' the wa - ters glanc-ing Swift - ly o'er the

sound - ing sea. O'er the sea, o'er the sea re - sound-ing, re -

the sound - ing

sound - ing, re - sound-ing, o'er the sea, o'er the sea re -

sea, the sea re - sound - ing,

sound - ing, re - sound-ing, re - sound-ing, Pull a -

the sound - ing sea, the sound - ing sea,

mf *cres.* *f* *mf* *cres.* *f* *p* *D.S.*

HARK! HOW THE BELLS ARE RINGING

JAS. MANSON

A Round

G. B. BONONCINI

1 Slow

The musical score is written for three voices in G major (one sharp) and common time. It consists of 11 staves. The first three staves are the beginning of the round, each starting with a different vocal line. The lyrics are written below the staves, with some words split across lines. The score ends with a double bar line on the final staff.

Hark! how the bells are ring - ing, Young

Hark! now the bells toll slow - ly, And

Life with Death is mat - ed, And

lads and lass - es sing - ing, 'Tis sweet May - day, All the

grief is whis - per'd low - ly, Near the new - made grave of the

mirth with tears 'tis fat - ed For age shall be in

fields are gay, Come join the mer - ry, mer - ry throng.

young and brave Who died when hope was young.

har - mo - nie Like words and mu - sic in a song.

Ex. 44.

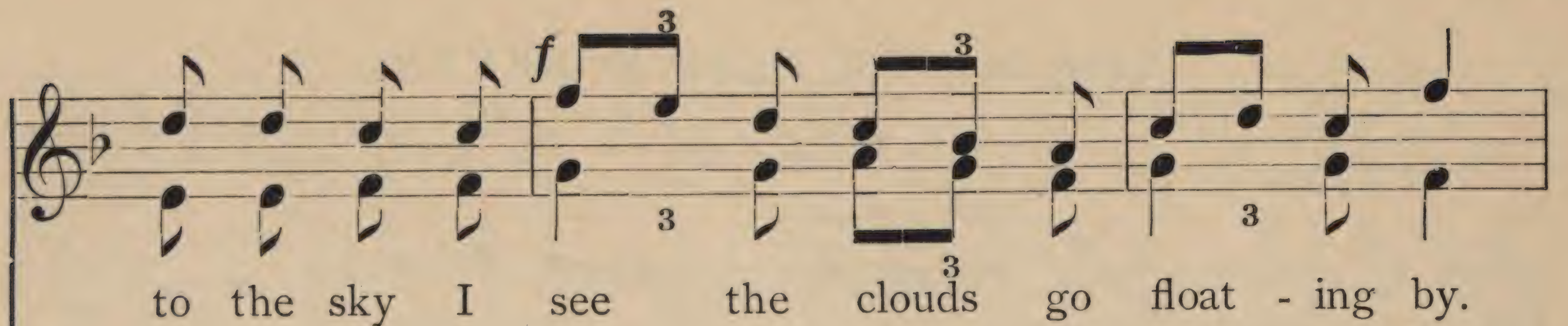
IN THE MEADOW.

KATHLEEN KIRCHHOFFER

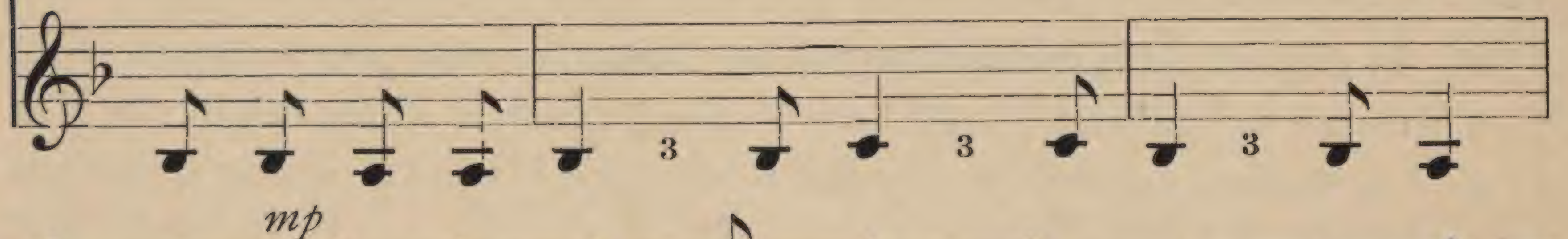
Allegretto

Here, hid - den in the prai - rie grass, I

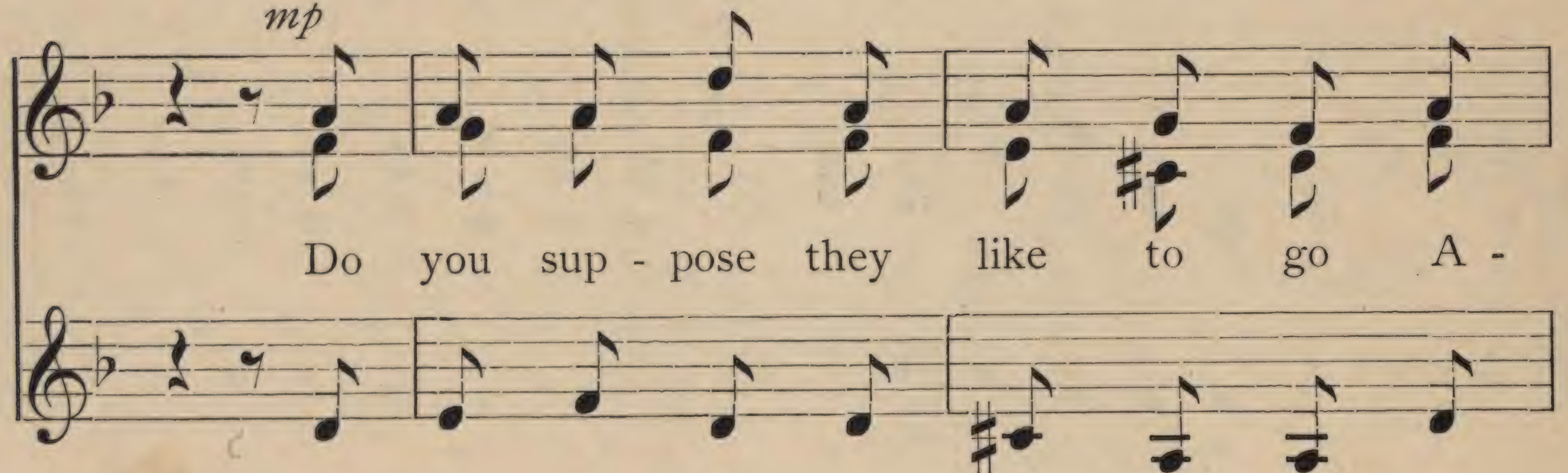
can - not see the peo - ple pass, But look - ing up in -



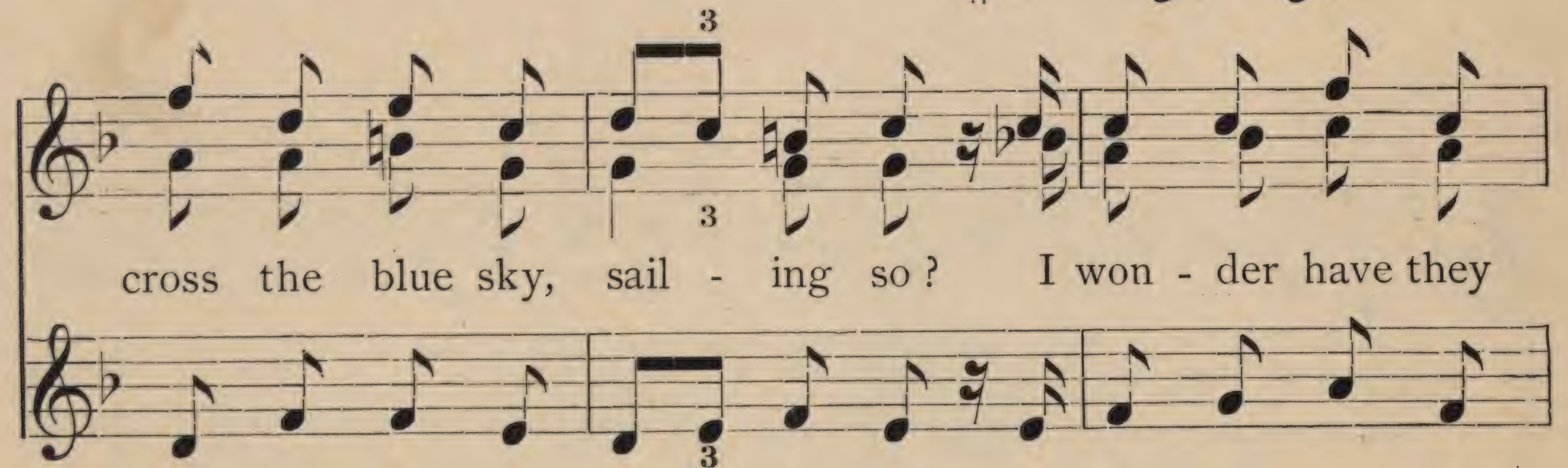
to the sky I see the clouds go float - ing by.



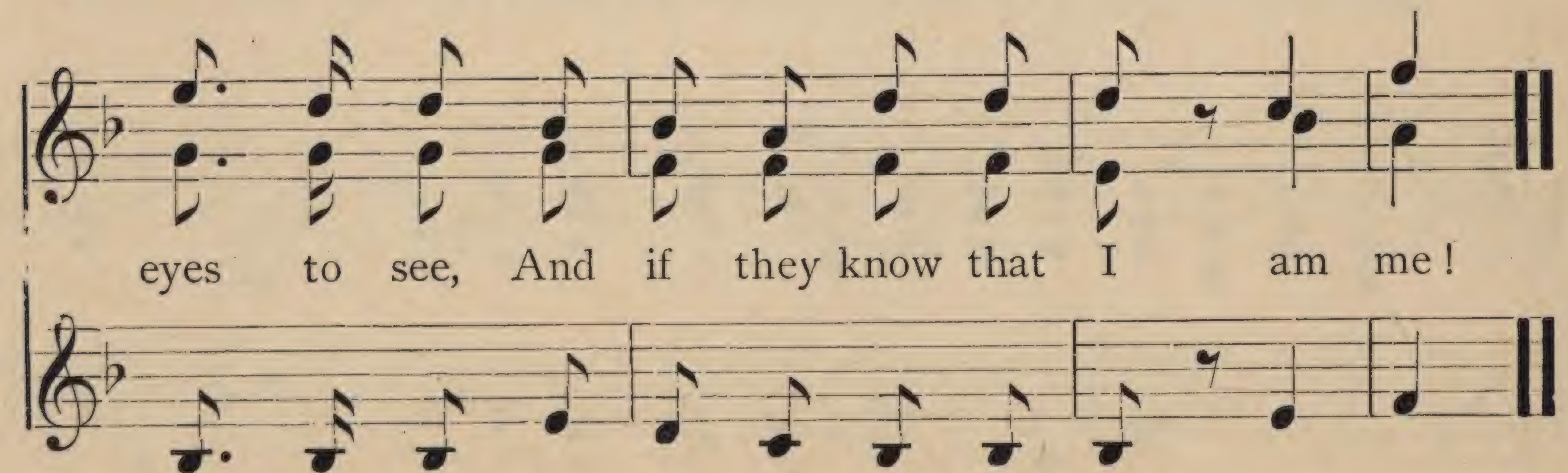
mp
Do you sup - pose they like to go A -



cross the blue sky, sail - ing so? I won - der have they



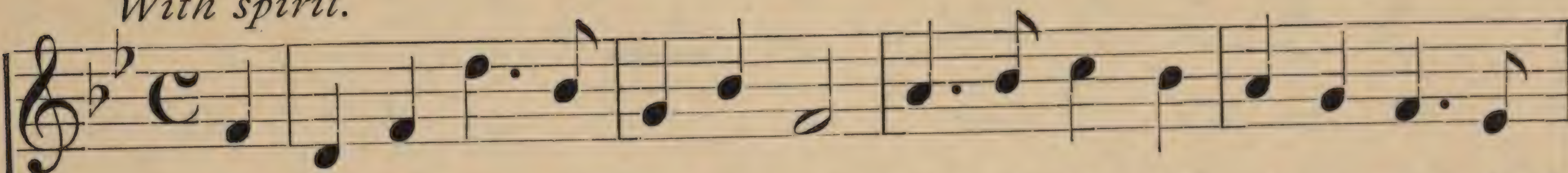
eyes to see, And if they know that I am me!



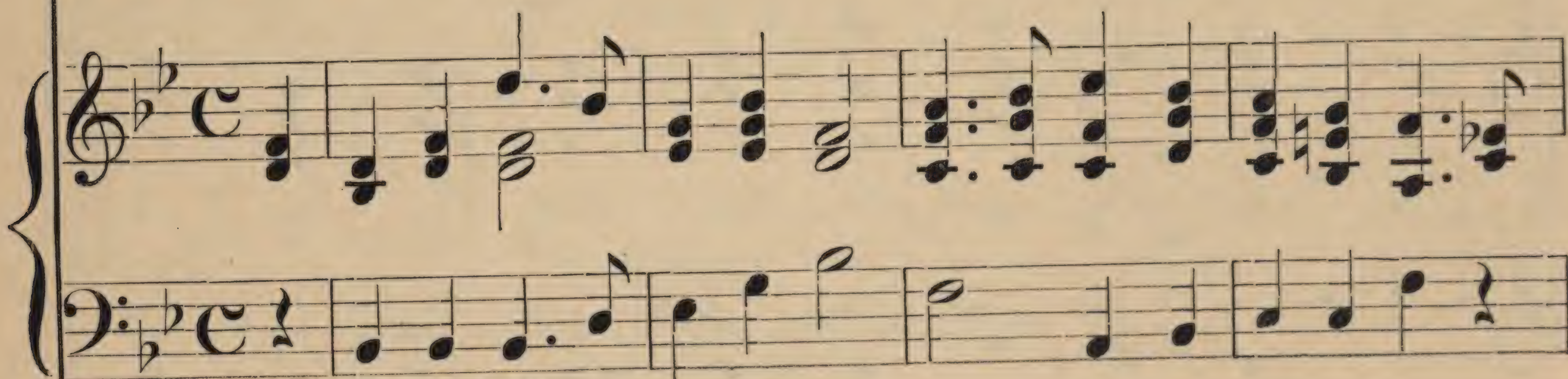
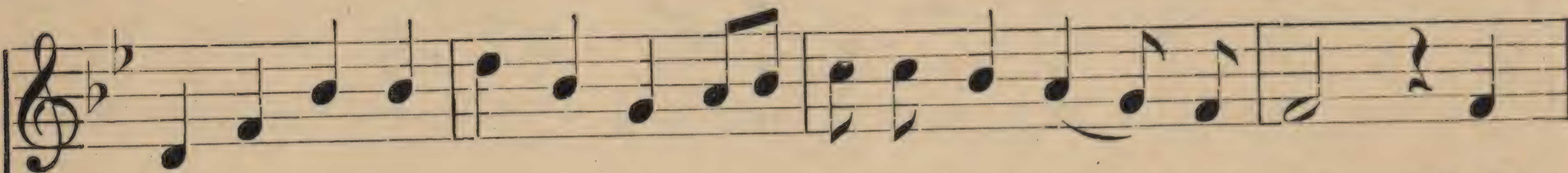
eyes to see, And if they know that I am me!

THE MAPLE LEAF FOREVER

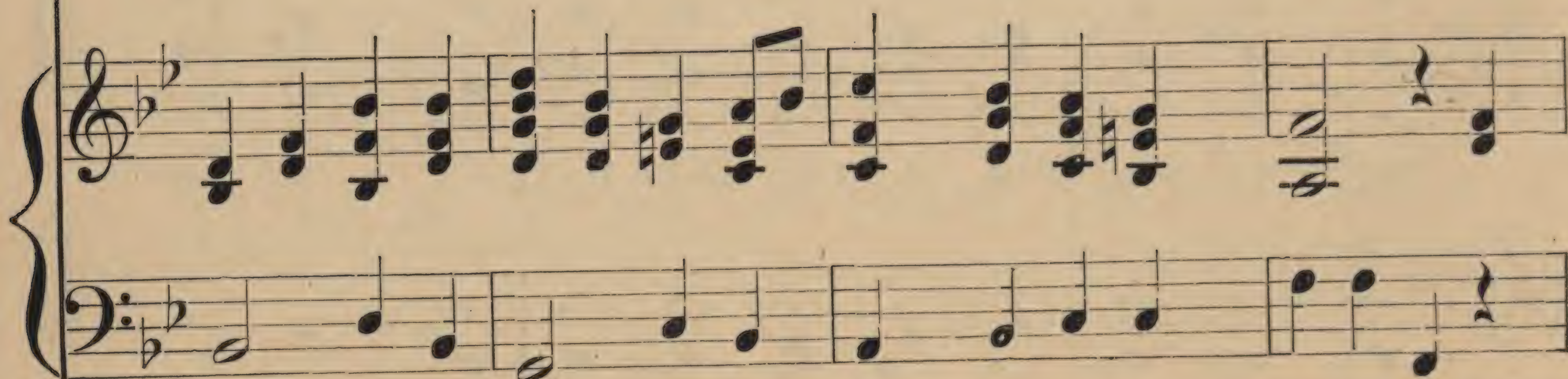
ALEX. MUIR.

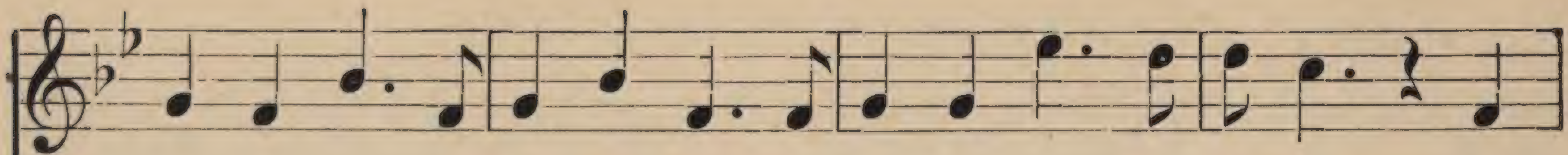
With spirit.

1. In days of yore, from Britain's shore, Wolfe the dauntless hero came, And
2. At Queenston Heights and Lundy's Lane, Our brave fathers, side by side, For
3. On merry England's far famed land May kind Heaven sweetly smile; God

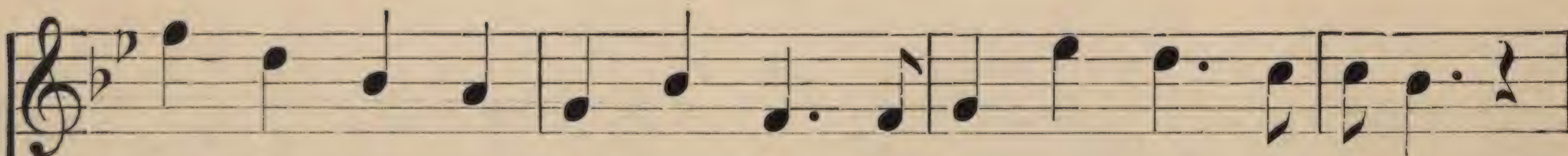
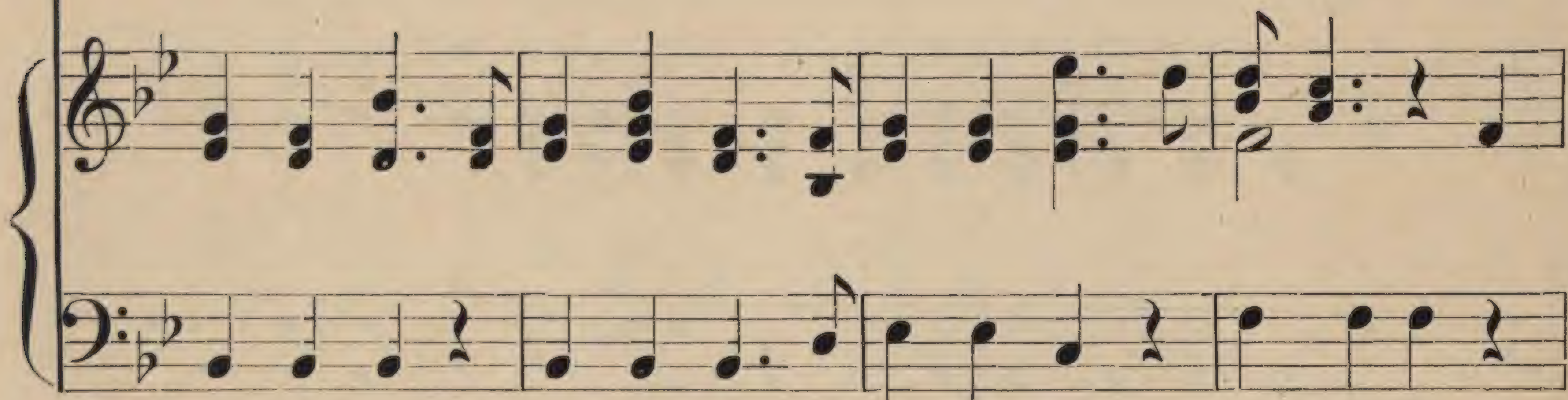
*8va ad lib.*

planted firm Britannia's flag On Can-a-da's fair do - main. Here
freedom, homes, and loved ones dear, Firmly stood and nobly died; And
bless old Scotland evermore, And Ireland's Em - er - ald Isle! Then

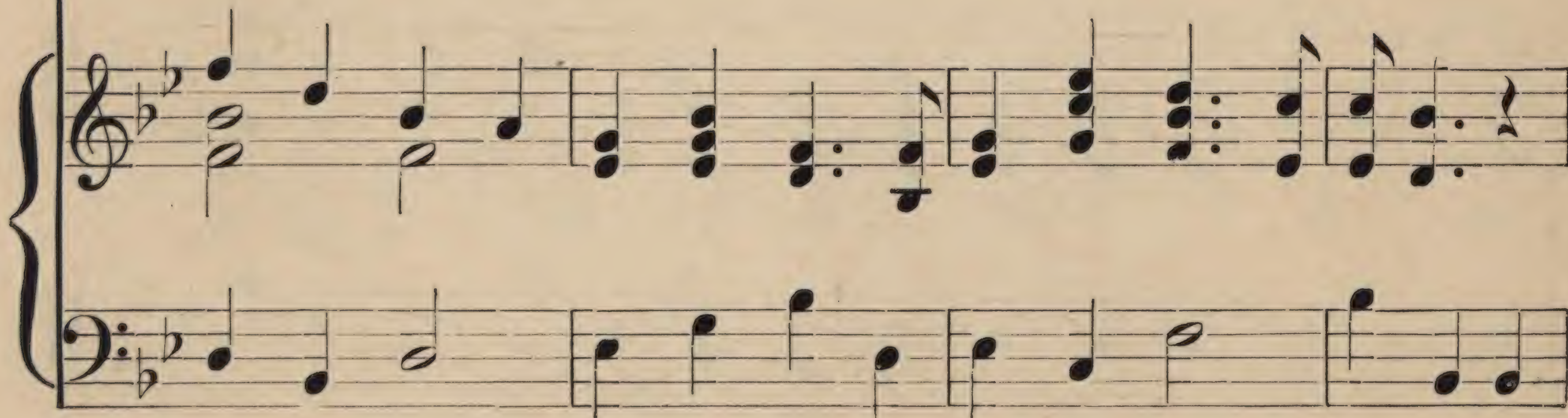




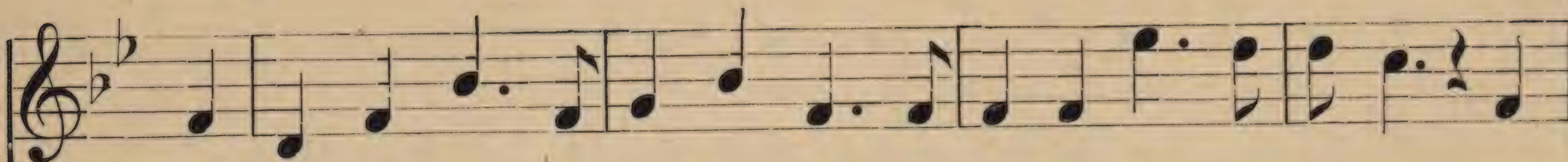
may it wave, our boast, our pride, And joined in love to-gether, The
those dear rights which they maintained, We swear to yield them never! Our
swell the song, both loud and long, Till rocks and forests quiv-er, God



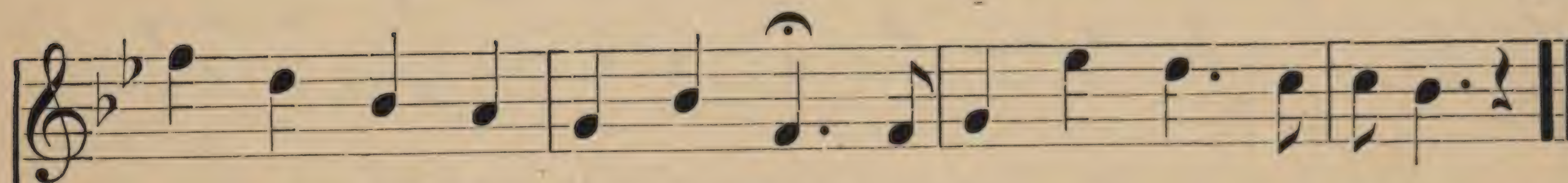
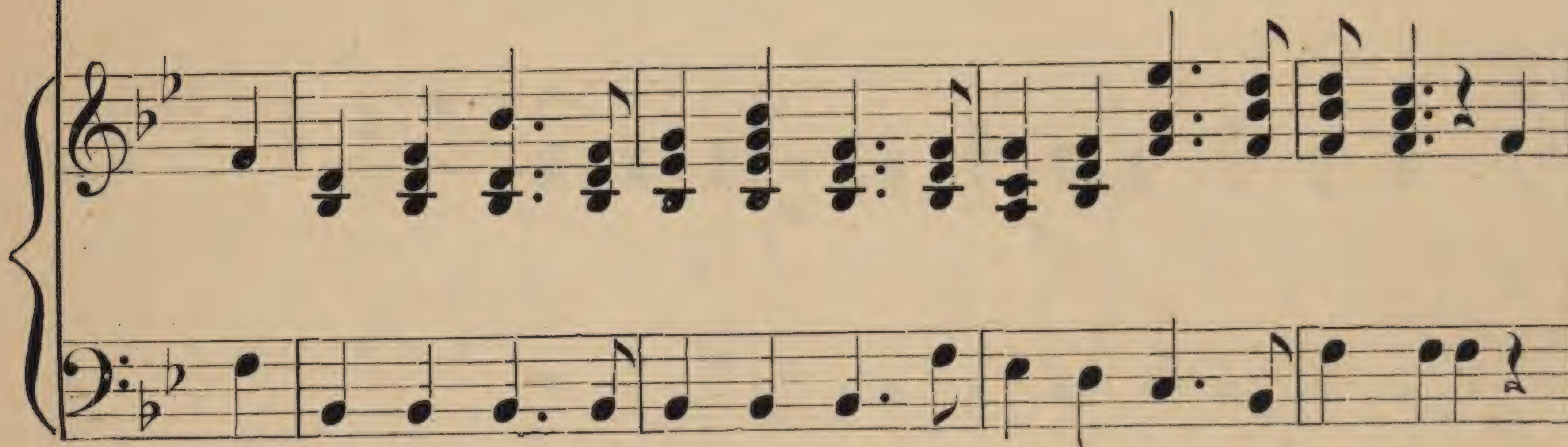
Li - ly, This - tle, Shamrock, Rose, and Ma - ple Leaf for - ev - er!
watch-word ev - er - more shall be, The Ma - ple Leaf for - ev - er!
save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!



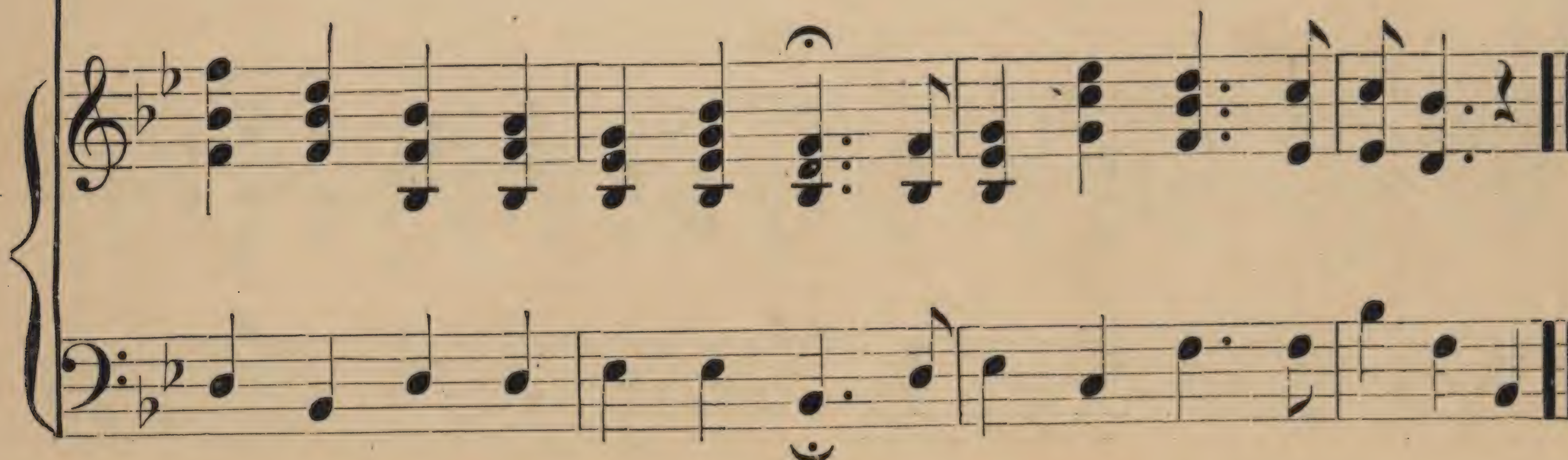
CHORUS



The Ma - ple Leaf, our em - blem dear, The Maple Leaf for - ev - er! God



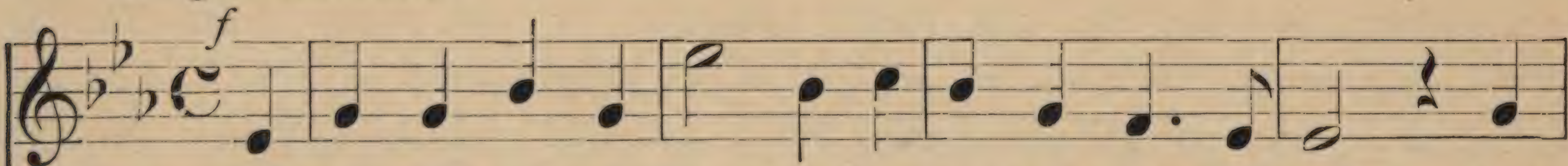
save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!



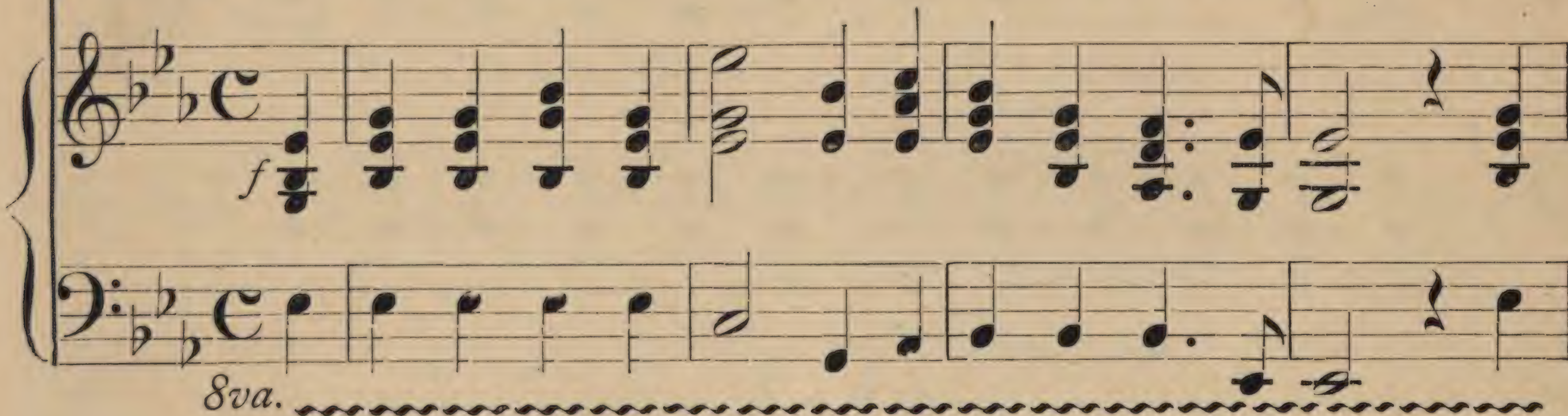
THE DOMINION HYMN

DUKE OF ARGYLE.

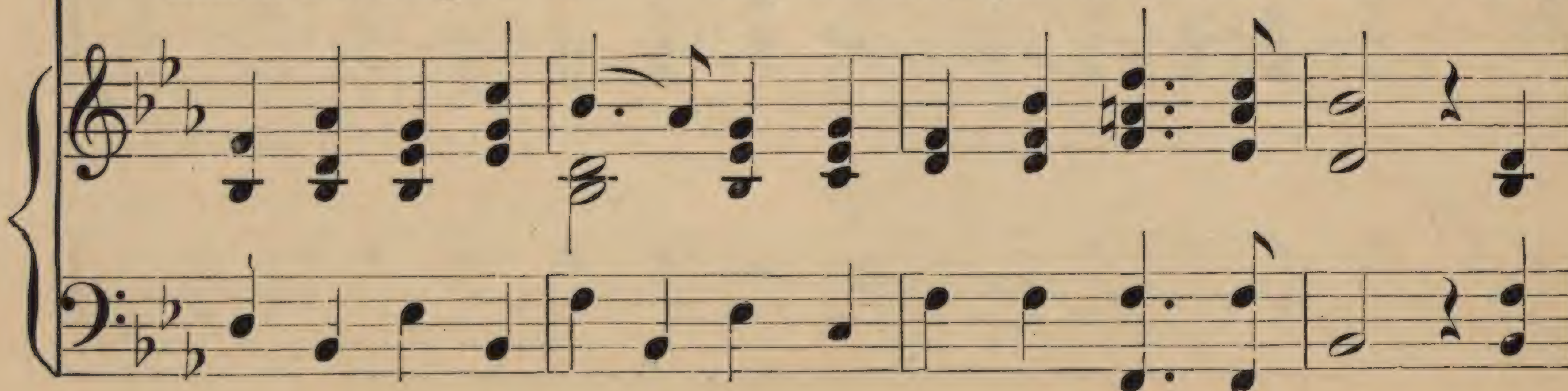
Sir A. SULLIVAN.

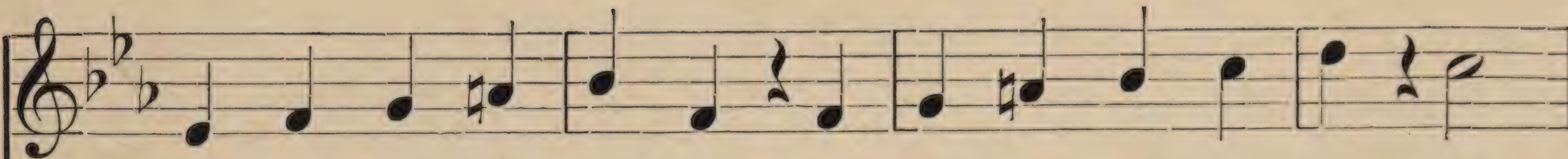
Allegro marziale.

1. God bless our wide Do-min - ion, Our fa - thers' chosen land, And
2. Fair days of for - tune send her, Be thou her shield and sun ! Our
3. No stranger's foot, in - sult - ing, Shall tread our country's soil While
4. Our sires, when times were sorest, Asked none but aid divine, And

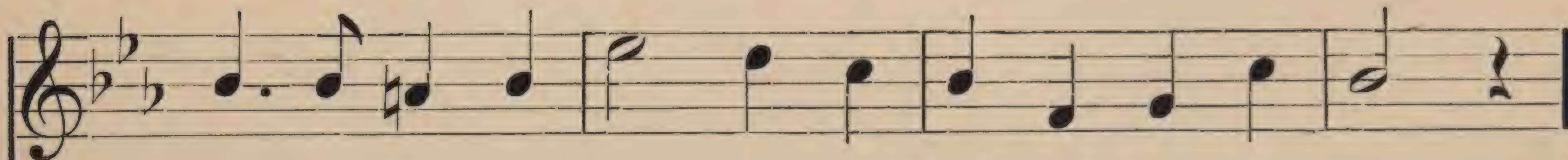
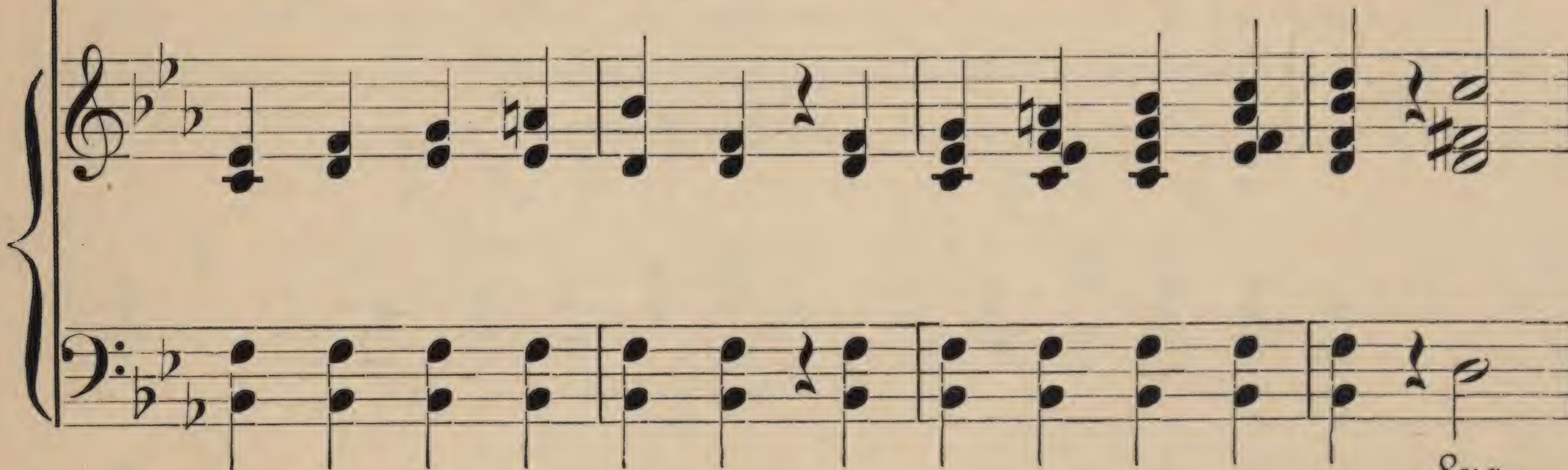


bind in last - ing un - ion Each o - cean's dis - tant strand, From
land, our flag's de - fend - er, U - nite our hearts as one ! One
stand her sons ex - ult - ing For her to live and toil. She
cleared the tangled for - est, And wrought the buried mine. They

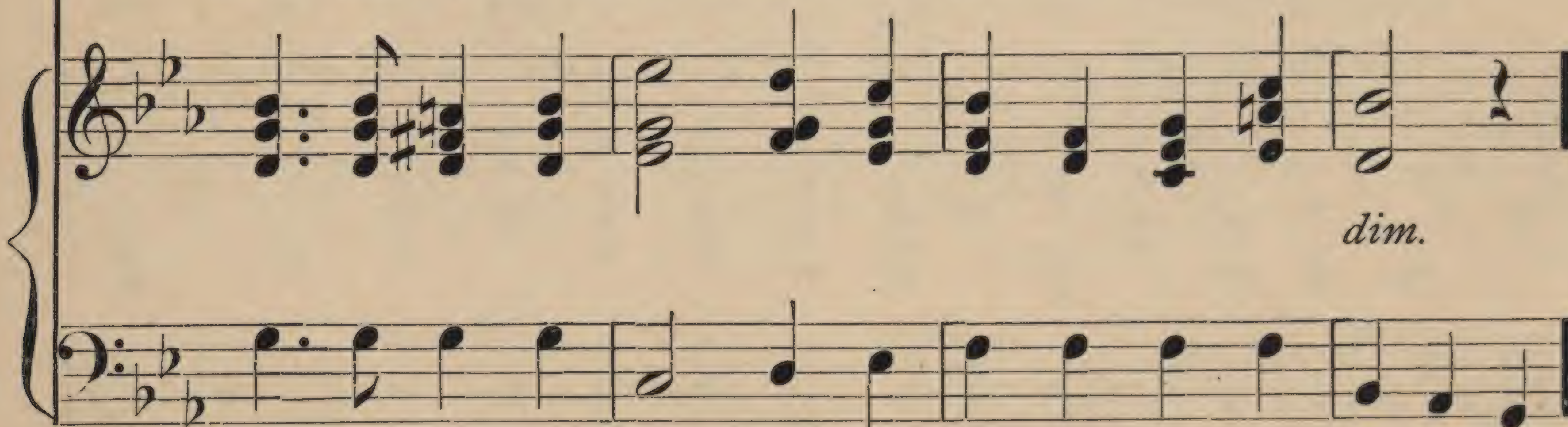




where At - lan - tic ter - rors Our har - dy sea - men train, To
 flag, one land, up - on her May ev - 'ry bless - ing rest! For
 hath the vic - tor's nur - ture, Hers are the conquering hours, No
 tracked the floods and fountains, And won, with mas - ter hand, Far



where the salt sea mir - rors The vast Pa - cif - ic chain.
 loy - al faith and hon - our Her chil-dren's deeds at - test.
 foe-man's stroke shall hurt her, "This Can - a - da of ours."
 more than gold in mountains, The glo - rious Prai - rie land.



8va. ~~~~~

CHORUS

The musical score is for a chorus in G major, 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes crescendos (*cres.*) and fortissimo (*ff*) markings. The piano accompaniment also features fortissimo (*ff*) and crescendo (*cres.*) markings. The score is divided into two systems. The first system covers the lyrics 'Oh, bless our wide Do - min - ion, Loud shall our an - them ring ; De -'. The second system covers 'fend our peo - ple's un - ion, God save our Em - pire's King.' and includes an 8va. (octave) line with a wavy line and a *rall.* (rallentando) marking.

Oh, bless our wide Do - min - ion, Loud shall our an - them ring ; De -

fend our peo - ple's un - ion, God save our Em - pire's King.

8va. *rall.*

5 O Giver of earth's treasure ;
 Make Thou our nation strong,
 Pour forth Thine hot displeasure
 On all who work our wrong !
 To our remotest border
 Let plenty still increase,
 Let liberty and order
 Bid ancient feuds to cease.

6 May Canada's fair daughters
 Keep house for hearts as bold
 As theirs who o'er the waters
 Came hither first of old.

The pioneers of nations !
 They showed the world the way,
 'Tis ours to keep their stations
 And lead the van to-day.

7 Inheritors of glory,
 O countrymen ! We swear
 To guard the flag that o'er ye
 Shall onward victory bear ;
 Where'er through earth's far regions
 Its triple crosses fly,
 For God, for home, our legions
 Shall win, or fighting die !

RULE, BRITANNIA!

THOMSON.
Majestically.

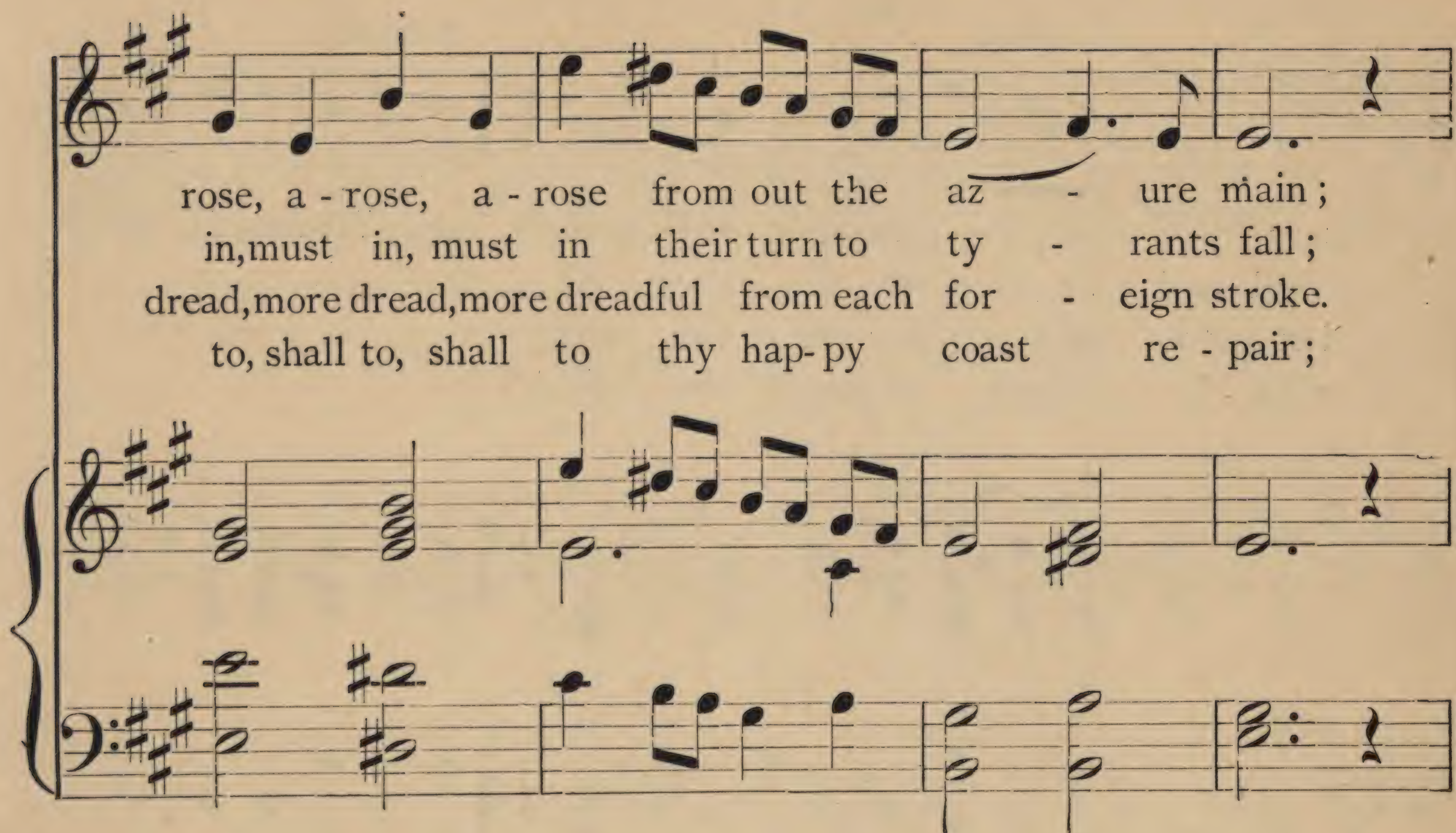
Dr. ARNE.

1. When Bri - tain first . . at Heav'n's com-mand A -
2. The na - tions not . . so blest as thee Must
3. Still more ma - jes - tic shalt thou rise, More
4. The mu - ses, still . . with free - dom found, Shall

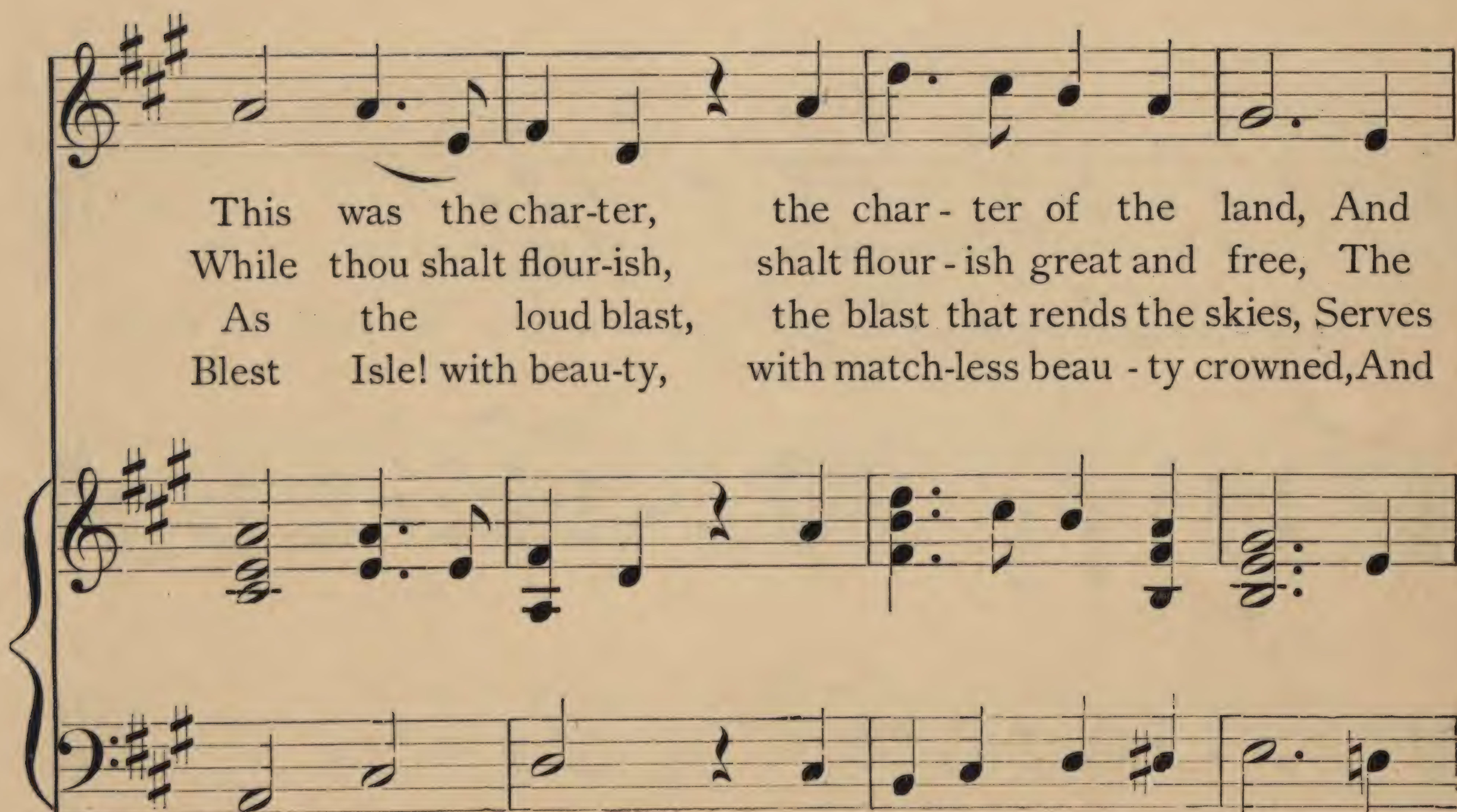
The first system of the musical score for 'Rule, Britannia!'. It features a vocal melody in treble clef and a piano accompaniment in bass clef, both in G major (one sharp) and 4/4 time. The lyrics are arranged in four numbered lines corresponding to the vocal melody.

rose from out the az - - ure main, A -
in their turn to ty - rants fall, Must
dread - - - - ful from each for - eign stroke, More
to thy hap - py coast. . re - pair; Shall

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are arranged in four lines, with the first line starting with 'rose' and the last line ending with 'Shall'.

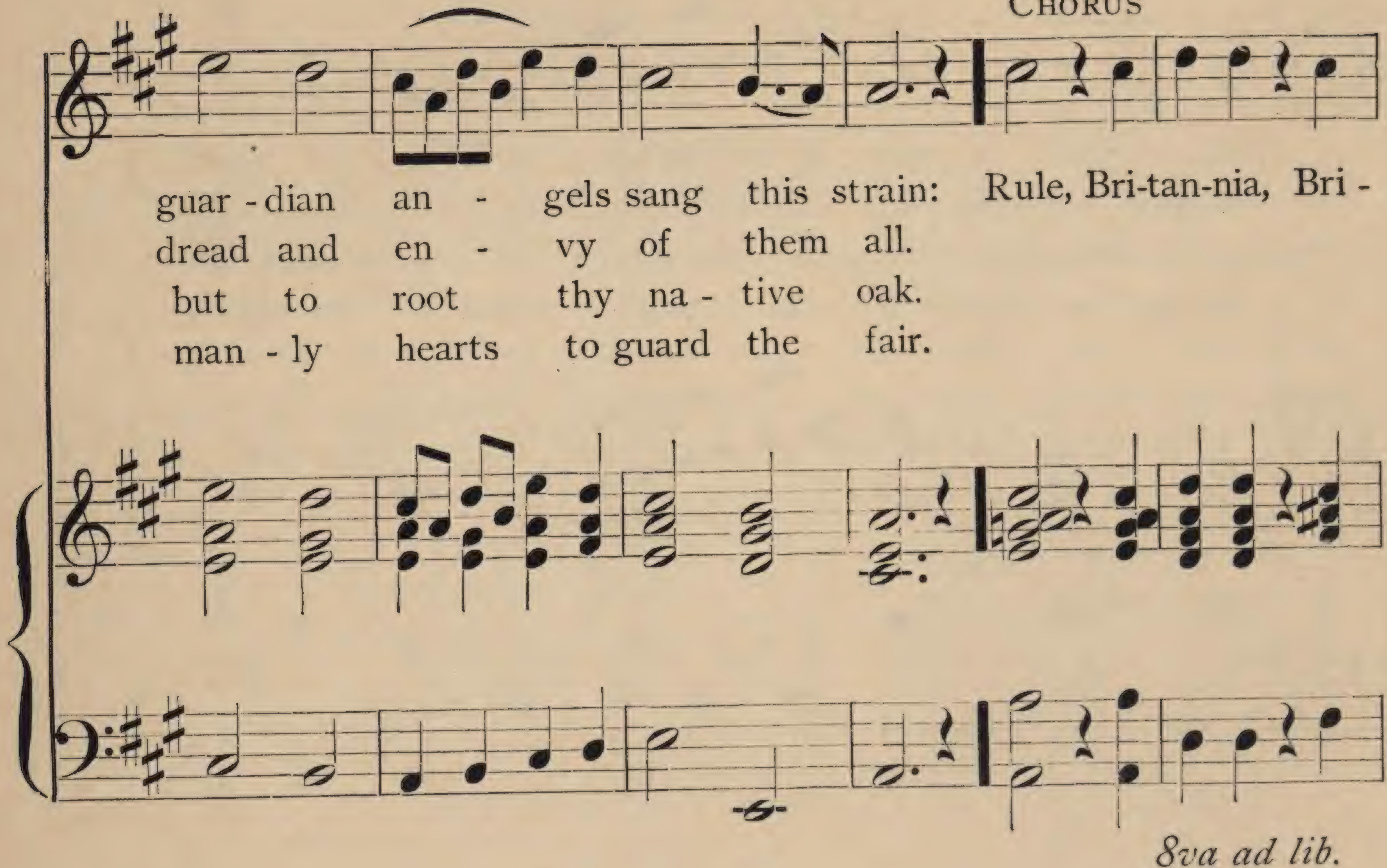


rose, a - rose, a - rose from out the az - ure main;
in, must in, must in their turn to ty - rants fall;
dread, more dread, more dreadful from each for - eign stroke.
to, shall to, shall to thy hap - py coast re - pair;



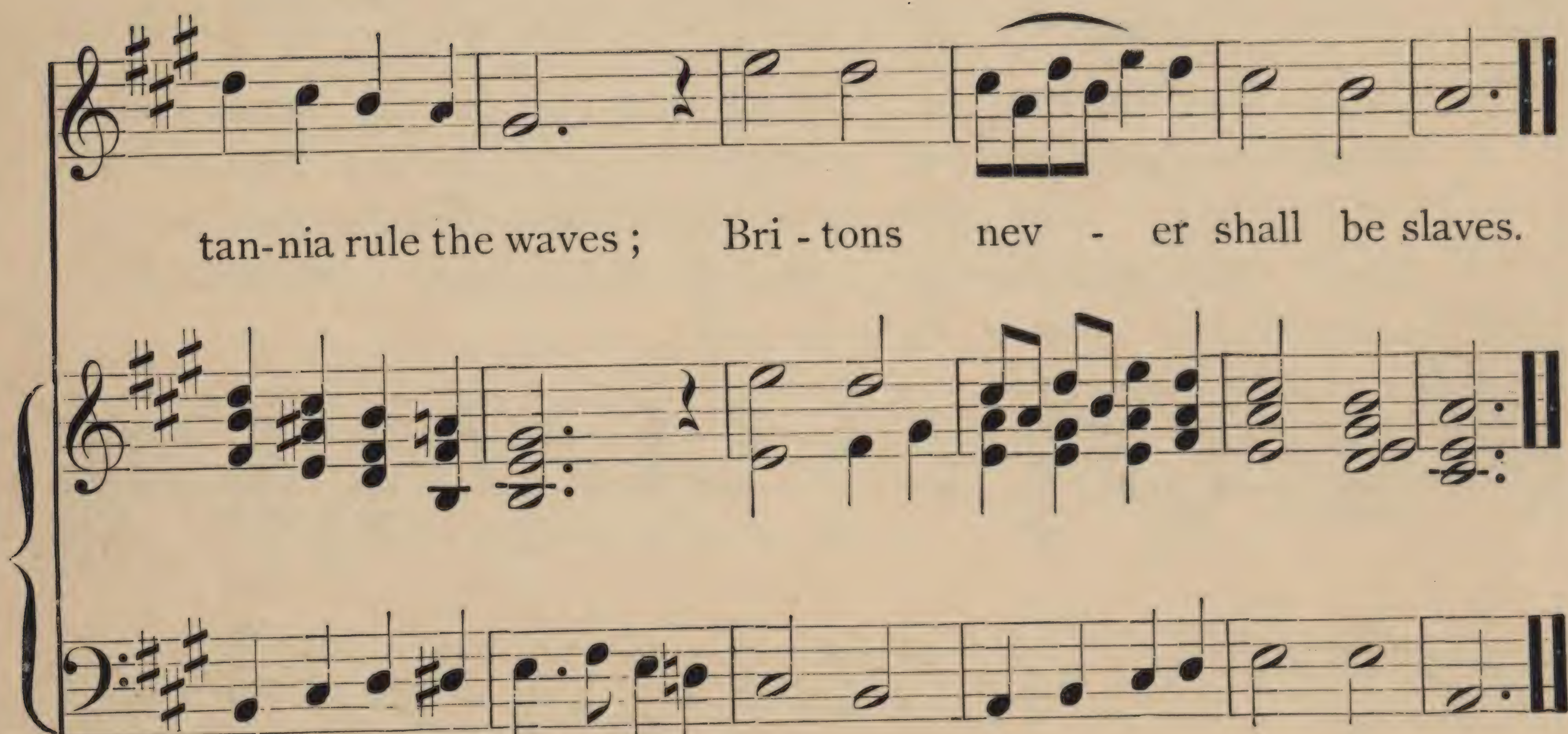
This was the char - ter, the char - ter of the land, And
While thou shalt flour - ish, shalt flour - ish great and free, The
As the loud blast, the blast that rends the skies, Serves
Blest Isle! with beau - ty, with match - less beau - ty crowned, And

CHORUS



guar - dian an - gels sang this strain: Rule, Bri-tan-nia, Bri -
dread and en - vy of them all.
but to root thy na - tive oak.
man - ly hearts to guard the fair.

Sva ad lib.

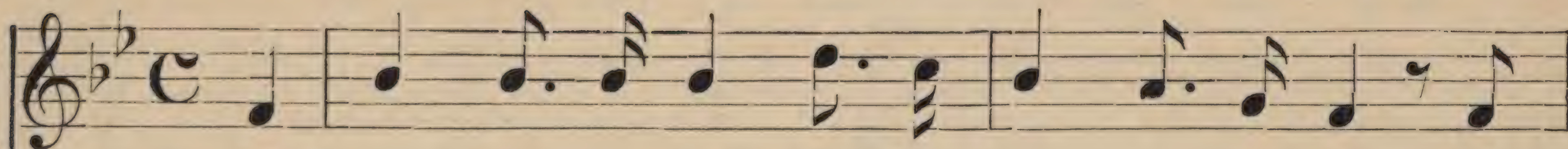


tan-nia rule the waves ; Bri - tons nev - er shall be slaves.

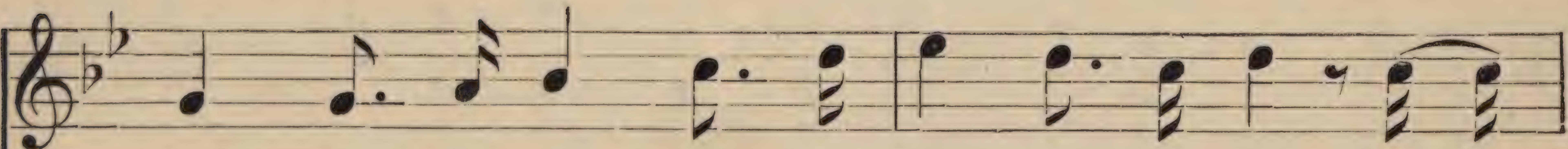
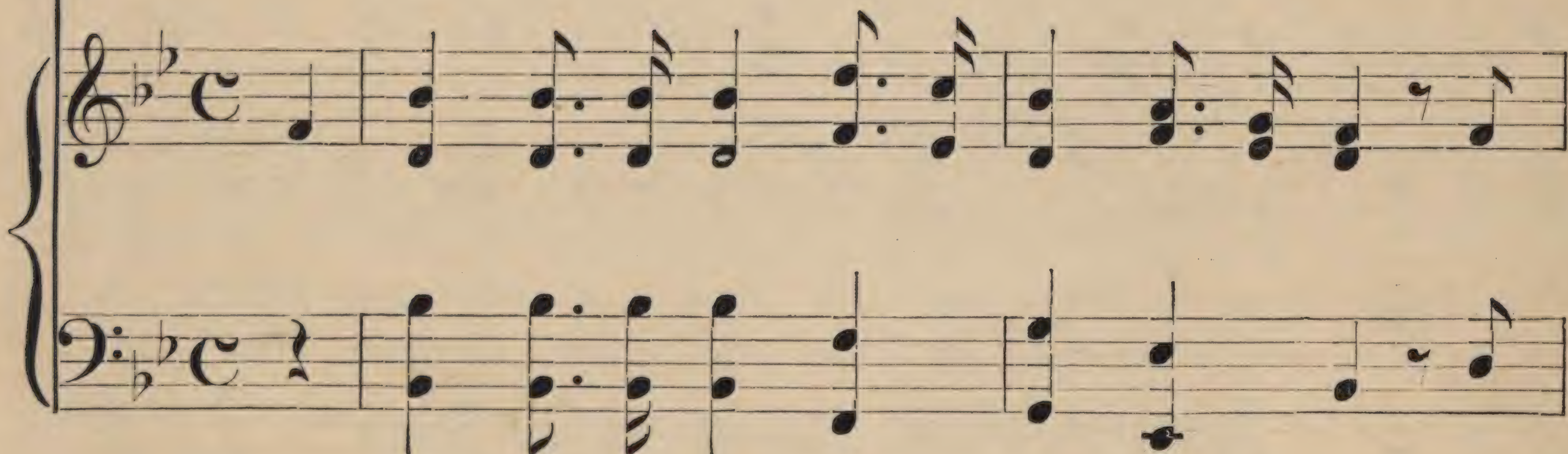
HEARTS OF OAK

DAVID GARRICK.

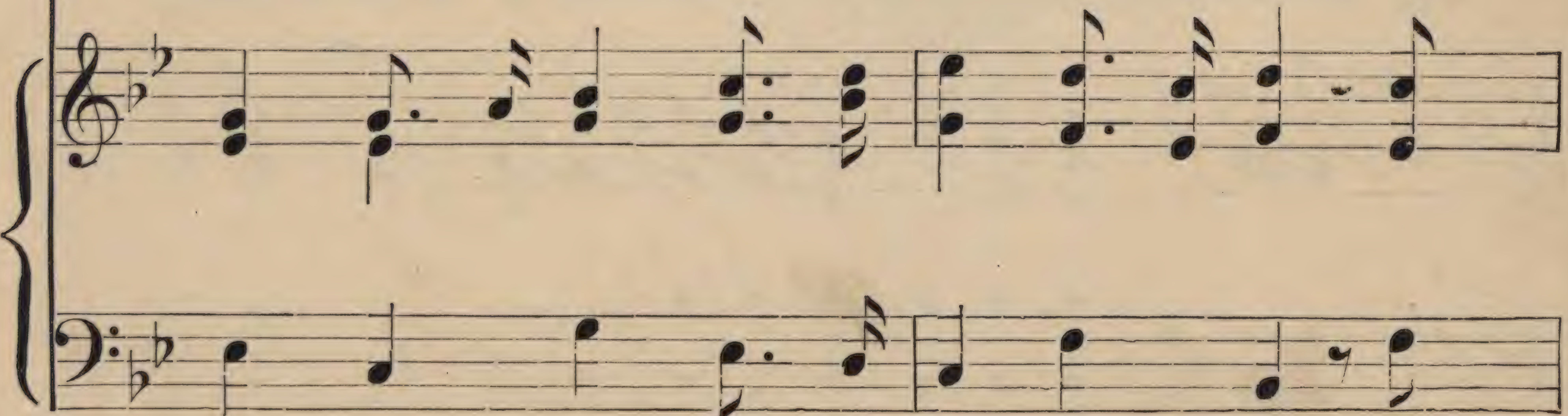
Dr. BOYCE, A. D., 1759.



1. Come, cheer up, my lads, 'tis to glo - ry we steer, To
2. We ne'er see our foes but we wish them to stay, They



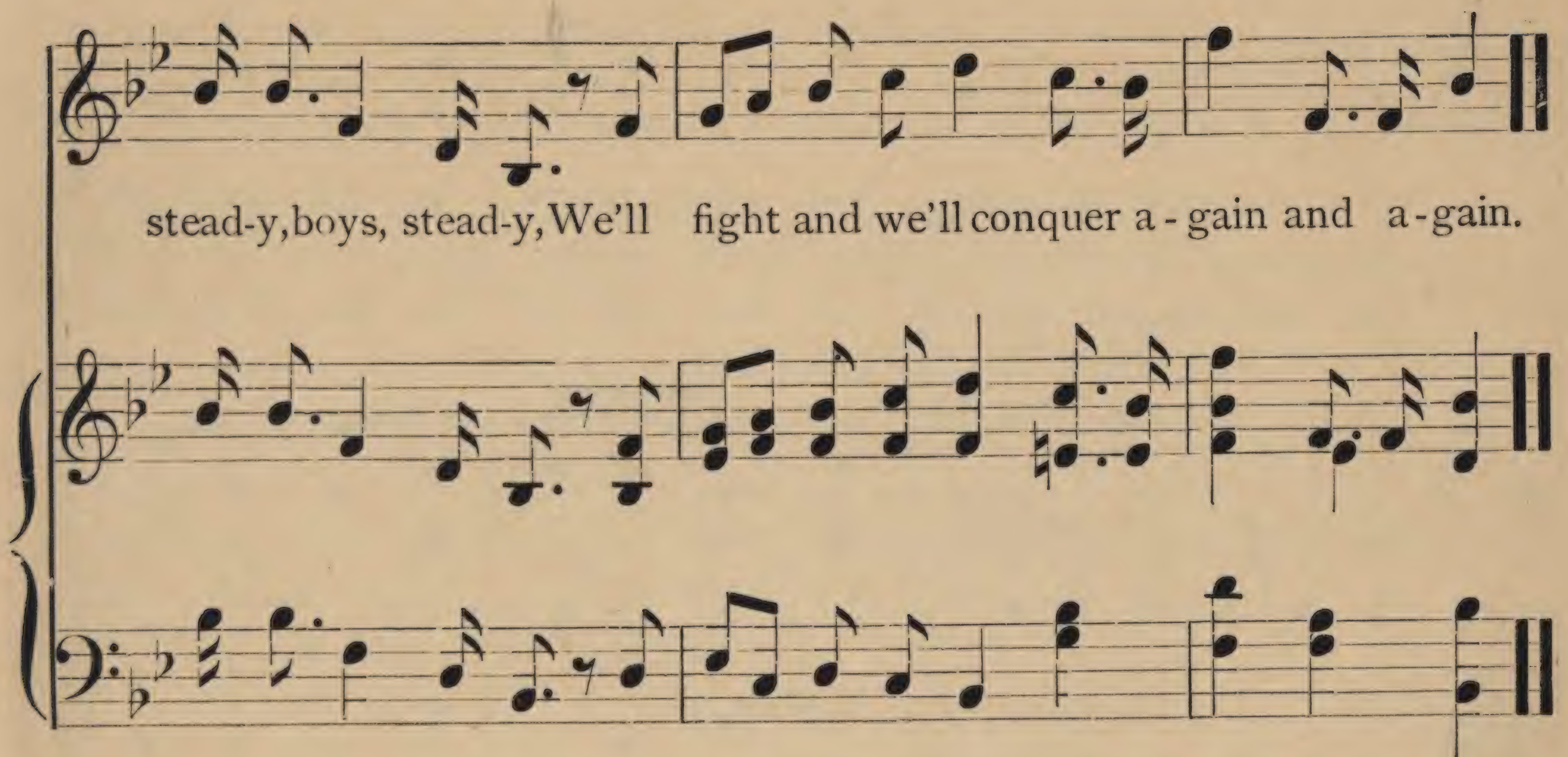
- add some-thing new to this won - der - ful year; To
nev - er see us but they wish us a - way; If they



hon - our we call you, as free - men not slaves, For
run, why we fol - low, and run them a-shore, And

who are so free as the sons of the waves? Hearts of
if they won't fight us, we can - not do more. Hearts of

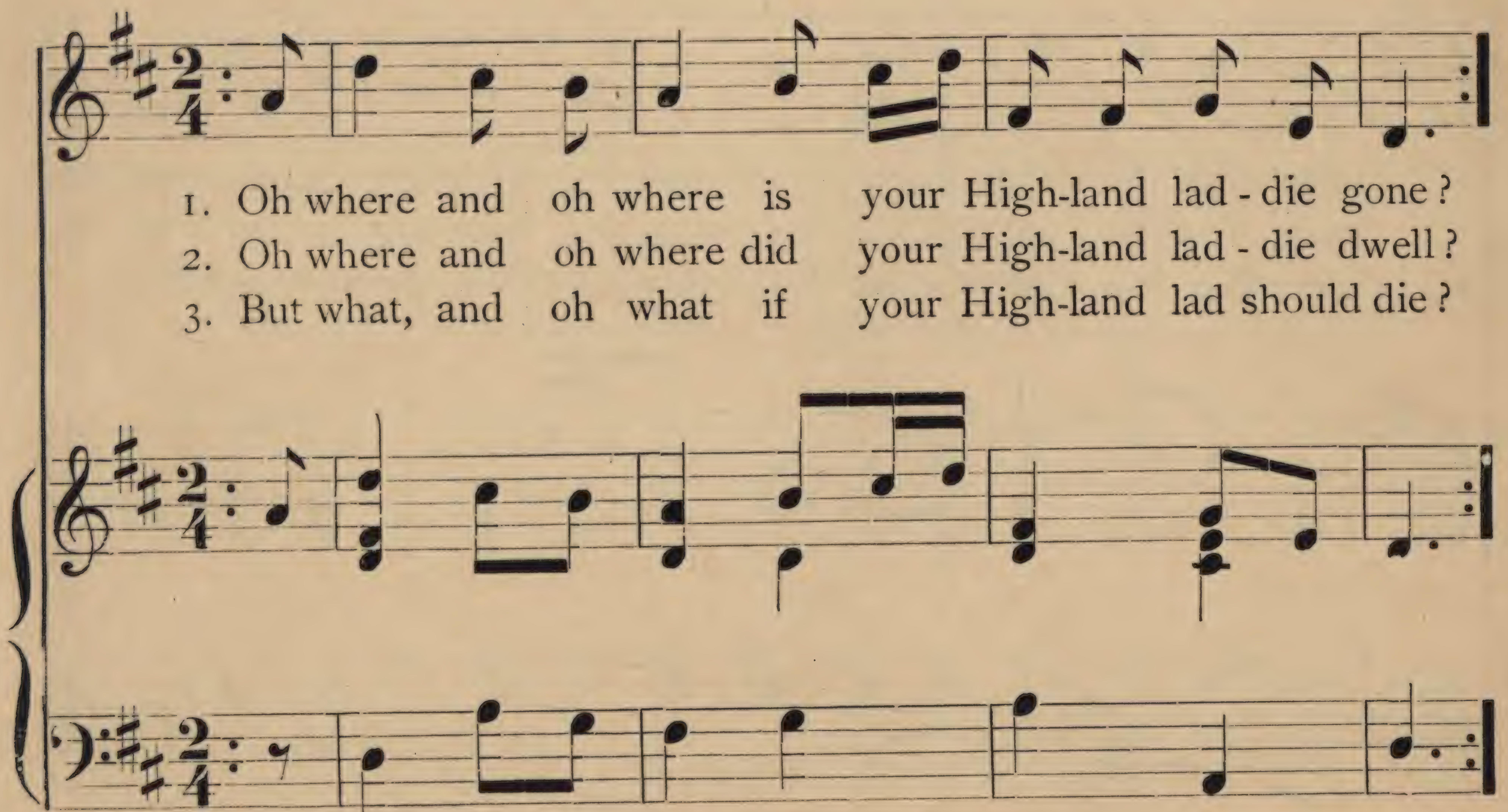
oak are our ships, jol - ly tars are our men, We al - ways are ready,



stead-y, boys, stead-y, We'll fight and we'll conquer a - gain and a - gain.

THE BLUE BELLS OF SCOTLAND

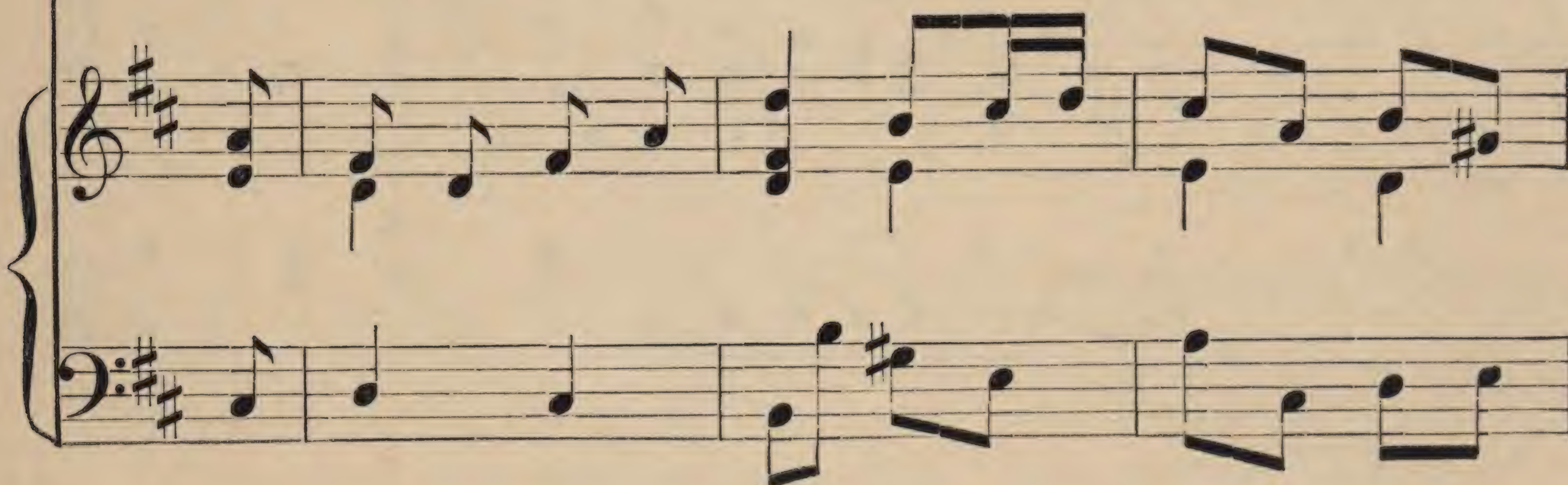
Scotch song.



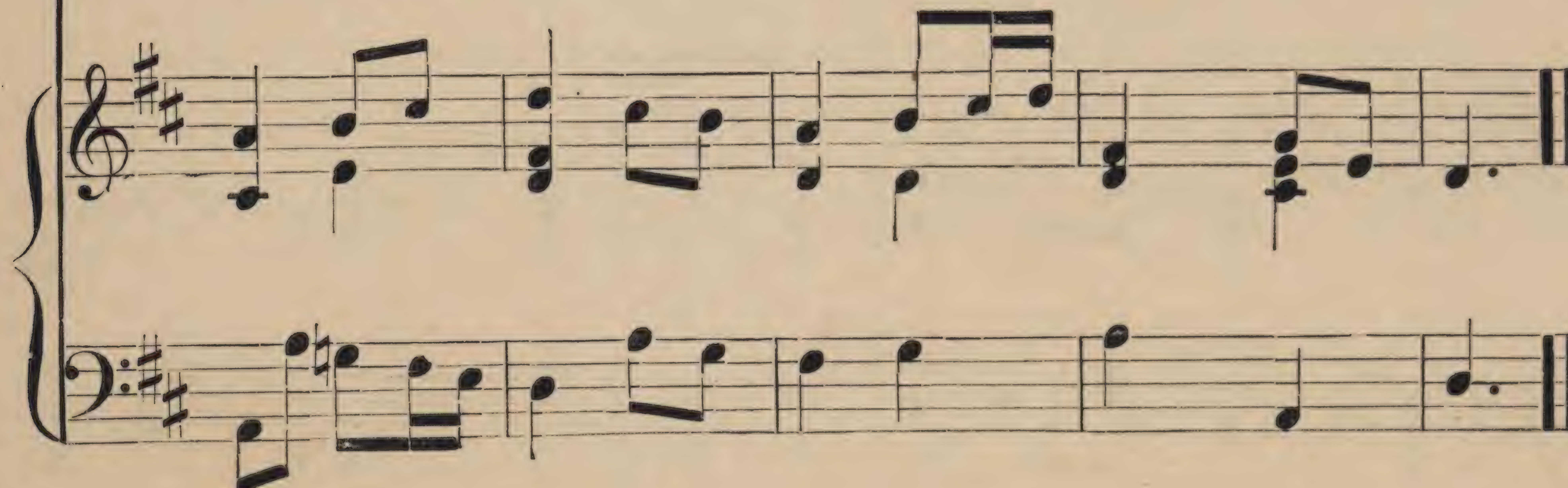
1. Oh where and oh where is your High-land lad - die gone?
2. Oh where and oh where did your High-land lad - die dwell?
3. But what, and oh what if your High-land lad should die?



He's gone with streaming ban - ners where no - ble deeds are
He dwelt in mer - ry Scot - land at the sign of the Blue
The bag-pipes should play o'er him and I'd sit me down and



done, And it's oh! in my heart that I wish him safe at home.
Bell, And it's oh! in my heart that I love my lad-die well.
cry, But it's oh! in my heart that I wish he may not die.



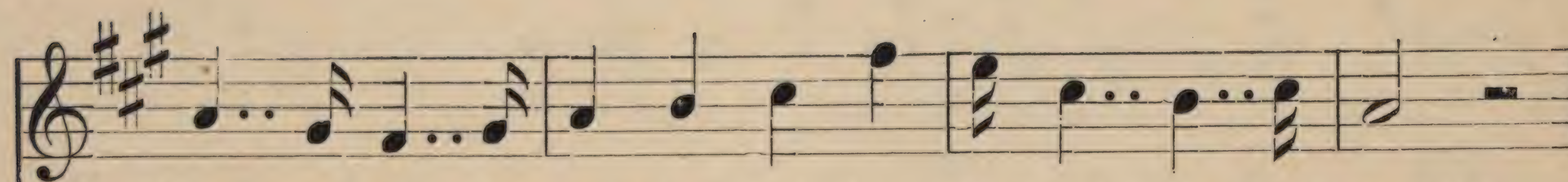
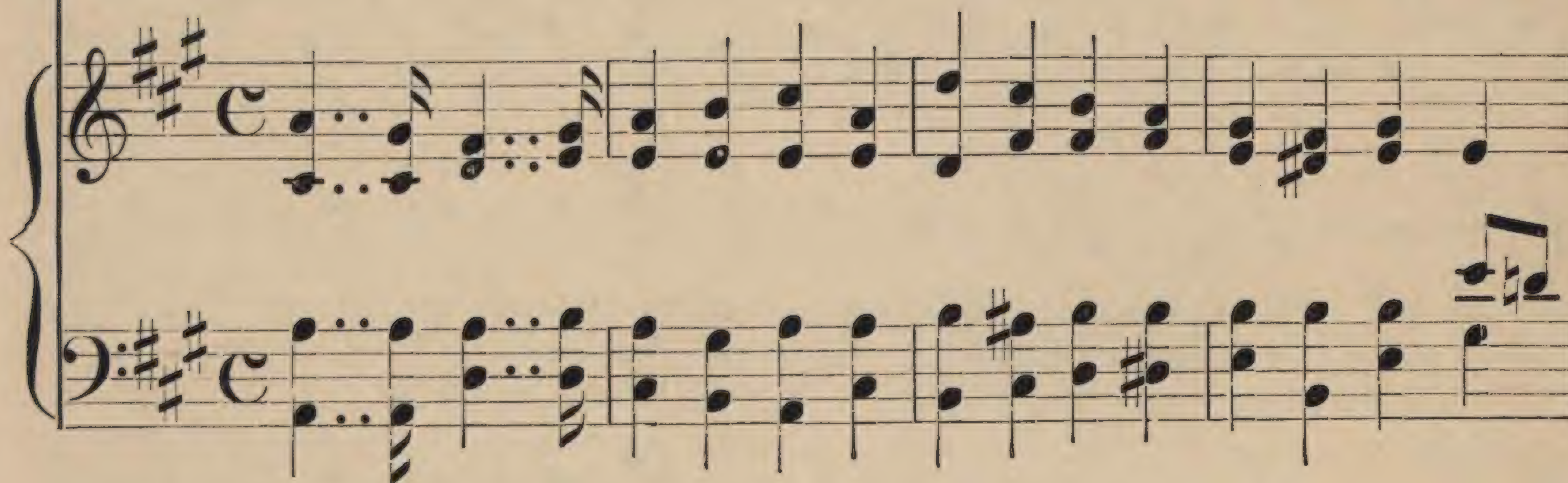
MEN OF HARLECH

Translation by WM. DUTHIE.

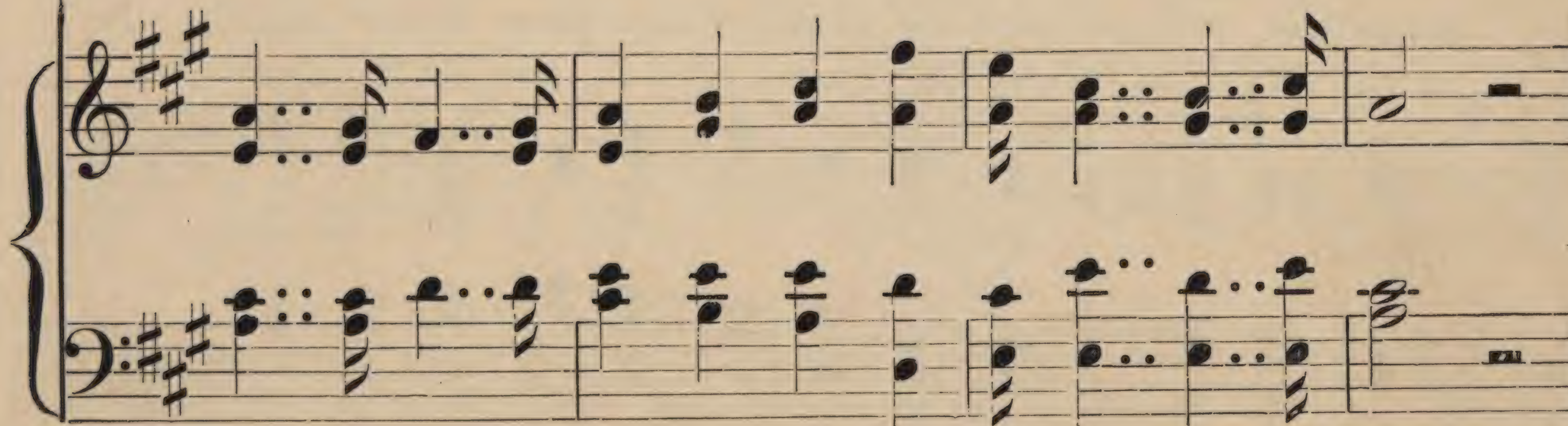
Welsh Air, A. D., 1468.

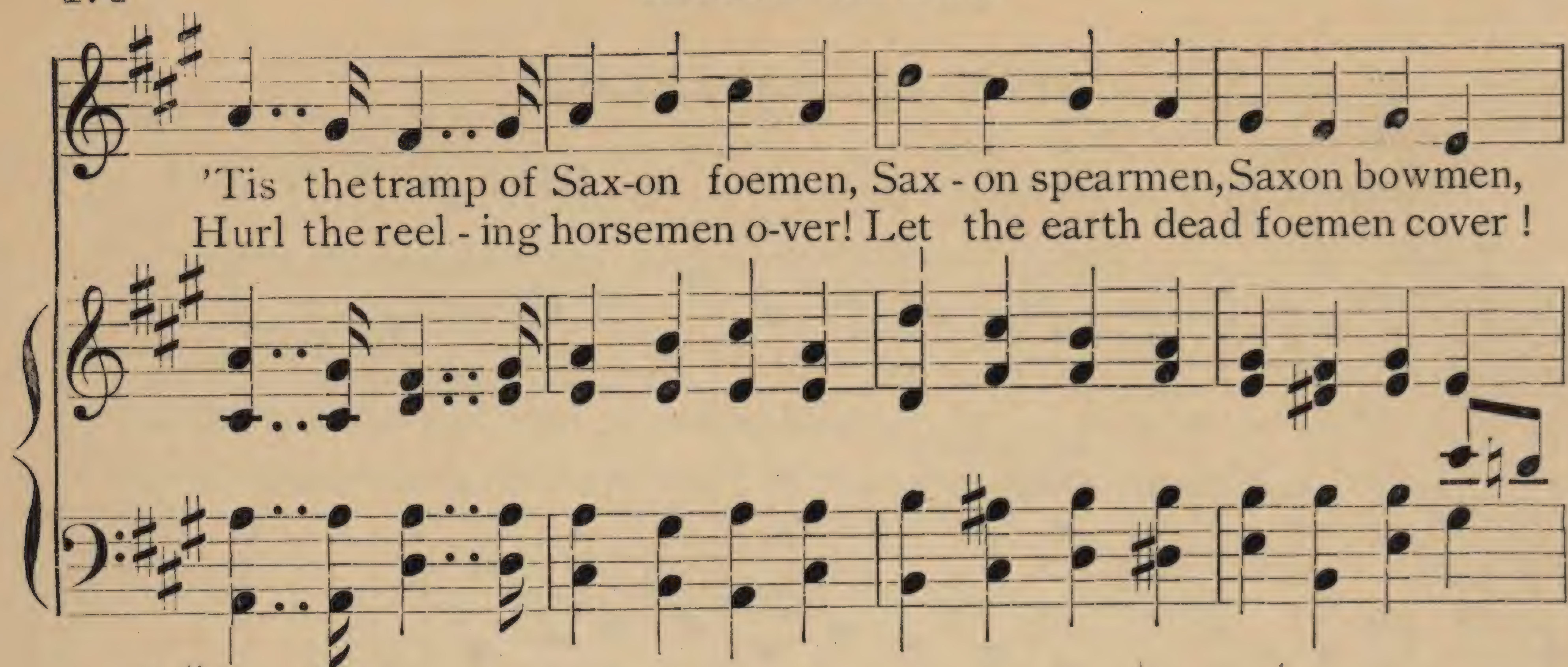


1. Men of Har-lech ! in the hol-low, Do ye hear like rushing billow,
2. Rock-y steeps and passes narrow Flash with spear and flight of arrow.

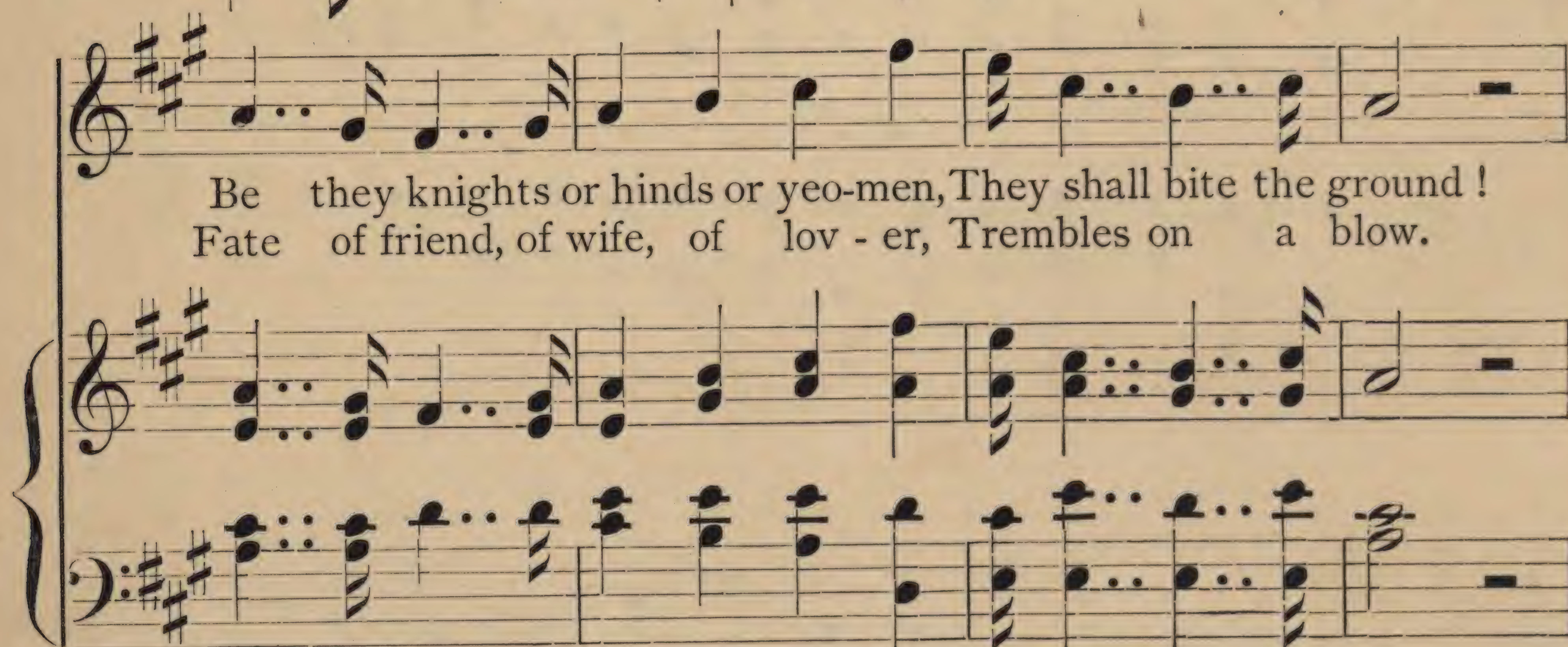


- Wave on wave that surg-ing fol - low Bat-tle's dis - tant sound ?
Who would think of death or sor - row? Death is glo - ry now !

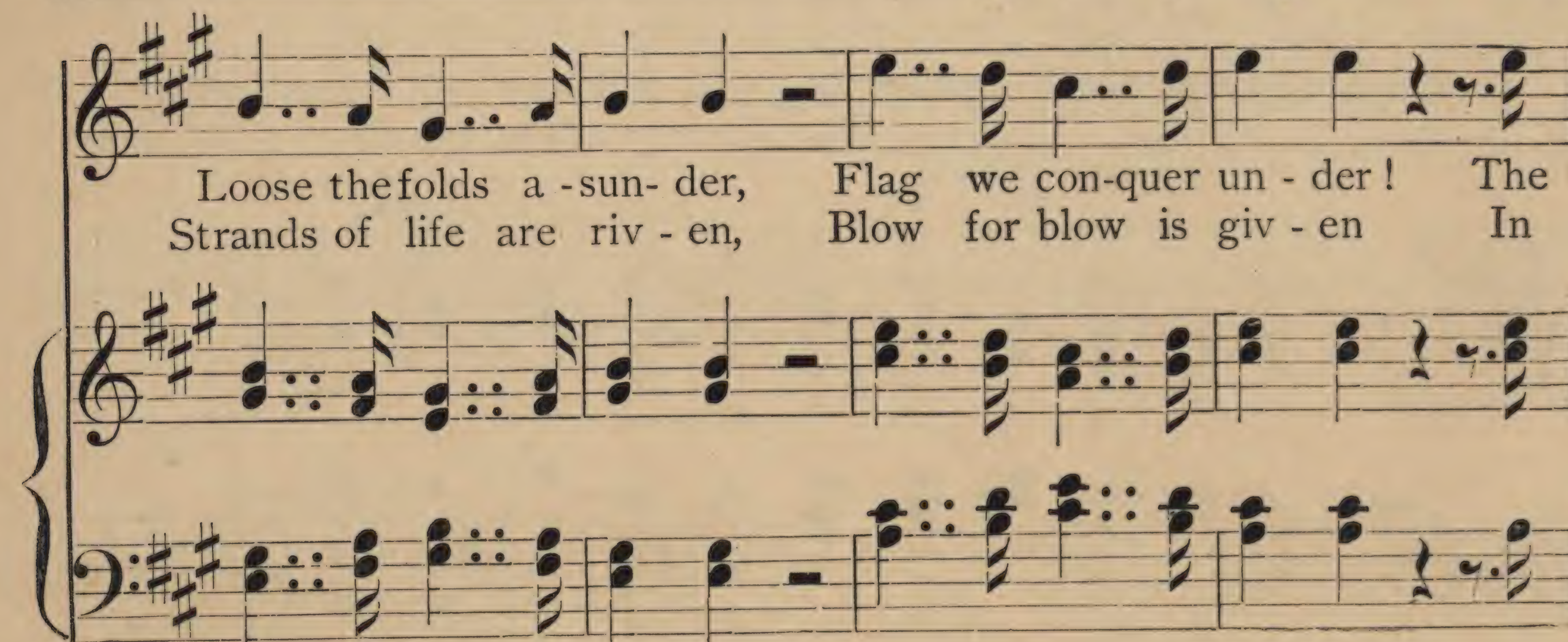




'Tis the tramp of Sax-on foemen, Sax - on spearmen, Saxon bowmen,
Hurl the reel - ing horsemen o-ver! Let the earth dead foemen cover!



Be they knights or hinds or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov - er, Trembles on a blow.



Loose the folds a - sun - der, Flag we con-quer un - der! The
Strands of life are riv - en, Blow for blow is giv - en In

pla - cid sky, now bright on high, Shall launch its bolts in thun-der.
dead - ly lock or bat - tle shock, And mer - cy shrieks to heav-en!

On-ward! 'tis our coun-try needs us, He is brav-est, he who leads us!
Men of Har-lech! young or hoary, Would you win a name in sto-ry?

Hon-our's self now proud-ly heads us! Cam-bria, God, and right!
Strike for home, for life, for glo - ry! Cam-bria, God, and right!

THE HARP THAT ONCE THROUGH TARA'S HALLS

THOS. MOORE.

Old Irish.

1. The harp that once through Ta - ra's halls Its soul of mu - sic
2. No more to chiefs and la - dies bright The harp of Ta - ra

The first system of the musical score consists of three staves. The top staff is a single treble clef in common time (C). The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment in common time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the first staff.

shed, Now hangs as mute on Ta - ra's walls As
swells, The chord a - lone that breaks the night, Its

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves: a single treble clef for the melody and a brace for the piano accompaniment in the bass clef. The lyrics are placed below the first staff.

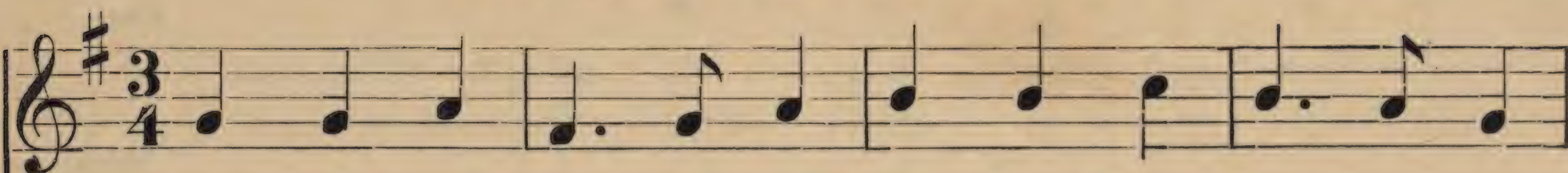
if that soul were fled ; So sleeps the pride of
tale of ru - in tells ; Thus free - dom now so

for - mer days, So glo - ry's thrill is o'er, And
sel - dom wakes, The on - ly throb she gives, Is

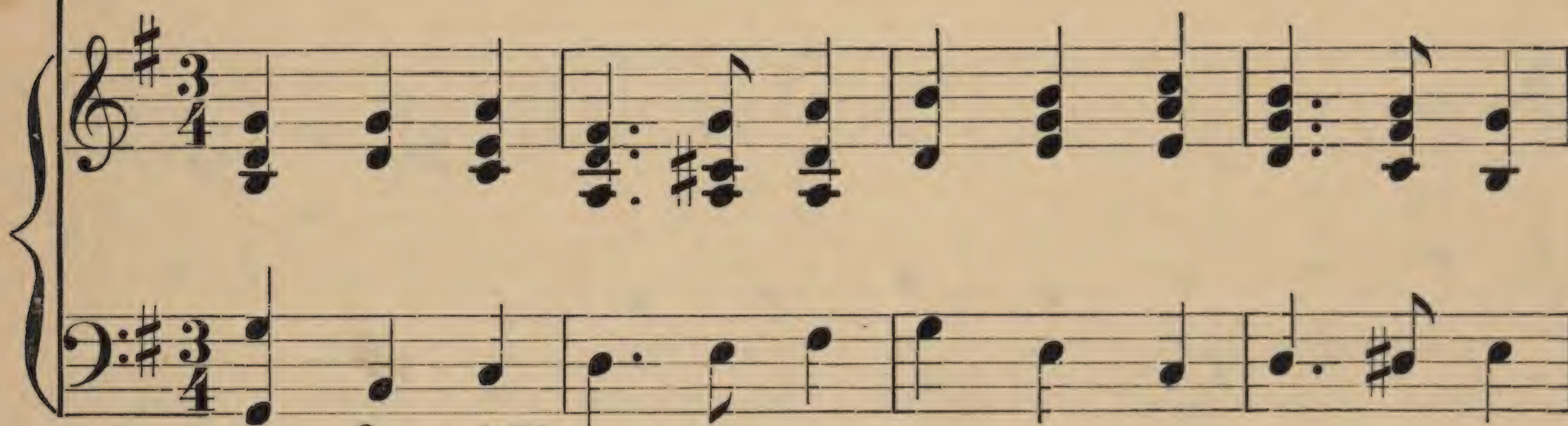
hearts that once beat high for praise, Now feel that pulse no more.
when some heart in - dig - nant breaks, To show that still she lives.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a brace on the left. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are printed below the voice staff, with hyphens indicating syllables across measures. The score ends with a double bar line.

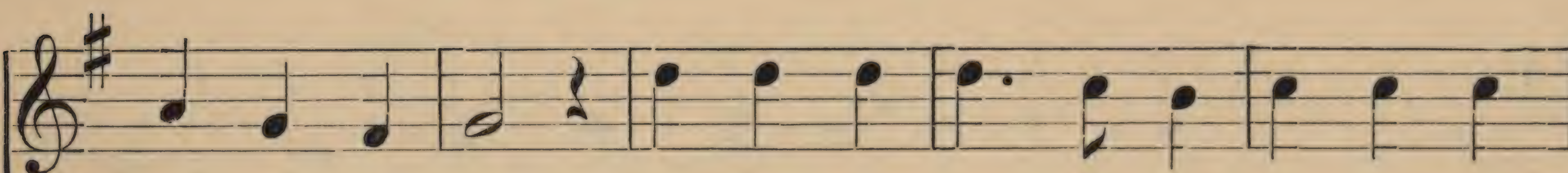
THE NATIONAL ANTHEM



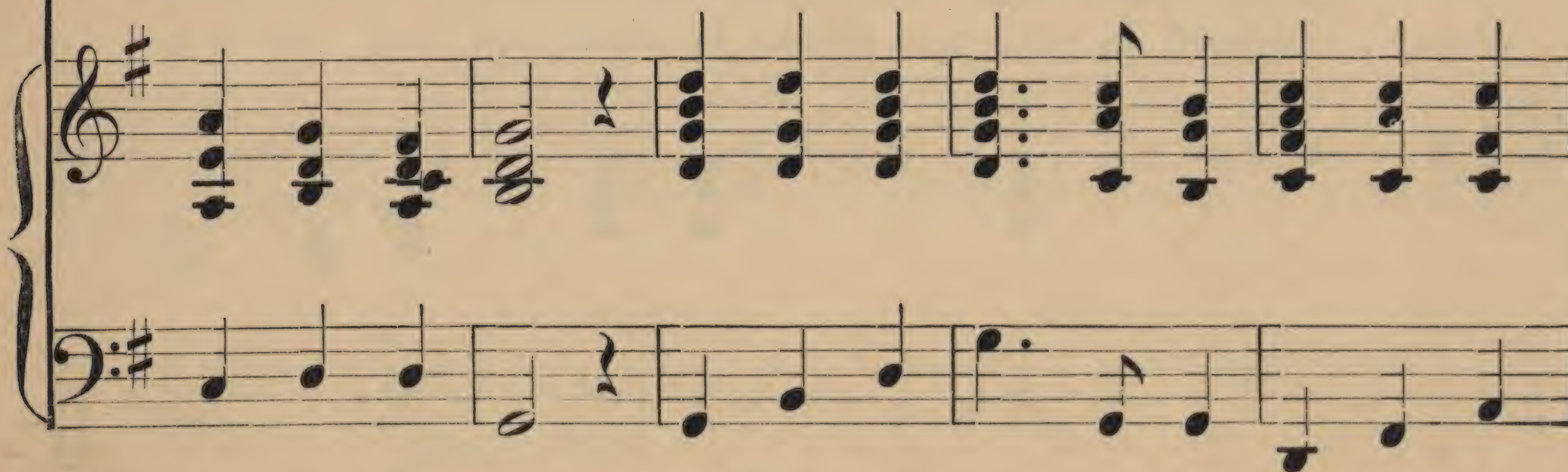
1. God save our Lord the King, Long live our no - ble King,
2. Thy choic - est gifts in store On him be pleased to pour,

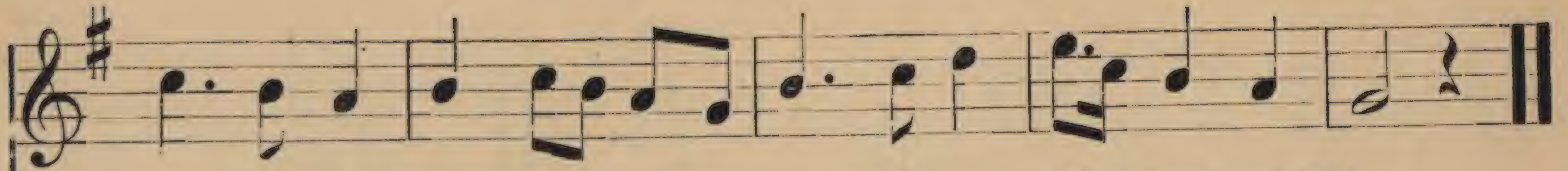


Sva ad lib.



God save the King; Send him vic - to - ri - ous, Hap - py and
Long may he reign; May he de - fend our laws, And ev - er





glo - ri-ous, Long to reign o - ver us, God save the King.
give us cause To sing with heart and voice God save the King.

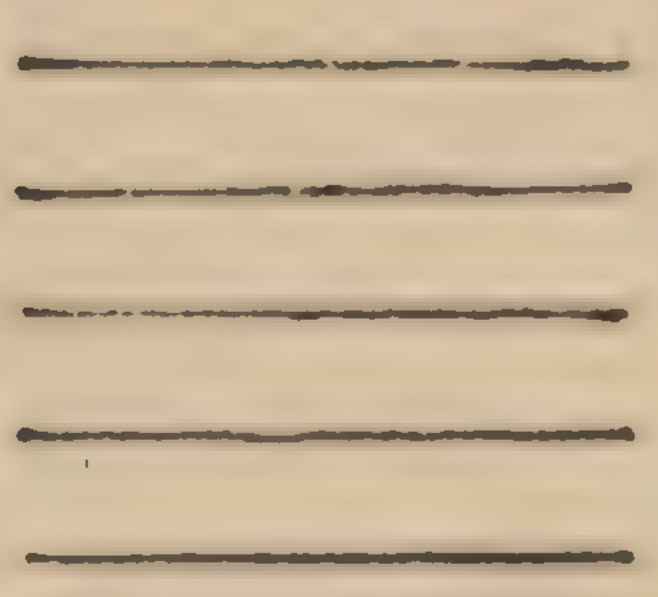


MUSICAL SIGNS AND EXPRESSIONS

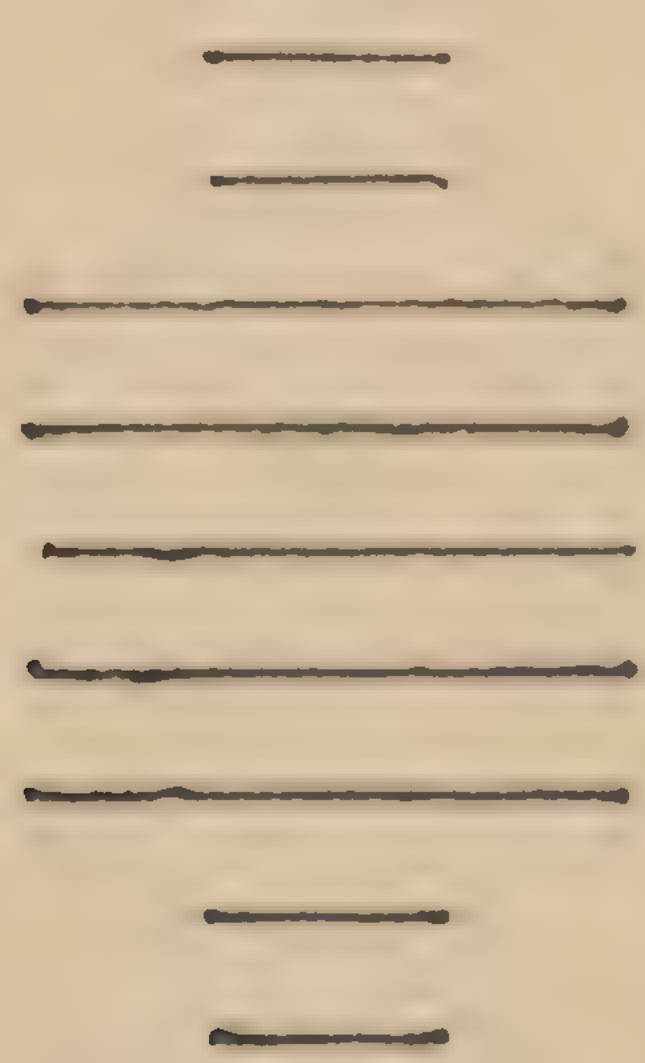
Syllables,—Do, Re, Mi, Fa, Sol, La, Ti.

Names,—1, 2, 3, 4, 5, 6, 7.

Pitches,—C, D, E, F, G, A, B.

Staff,—  Five horizontal lines on and between which the notes are placed.

Leger— (literally “light”) **Lines** are short lines added above or below the staff.



Treble or G Clef,—





is drawn on the second line on which it fixes the pitch of G.


Bass or F Clef,—

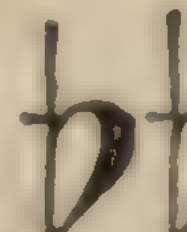





is drawn on the fourth line on which it fixes the pitch of F.

Sharp,—, raises a note half a step.

Flat,—, lowers a note half a step.

Double Sharp,—, raises a note that is already sharp half a step.

Double Flat,—, lowers a note that is already flat half a step.

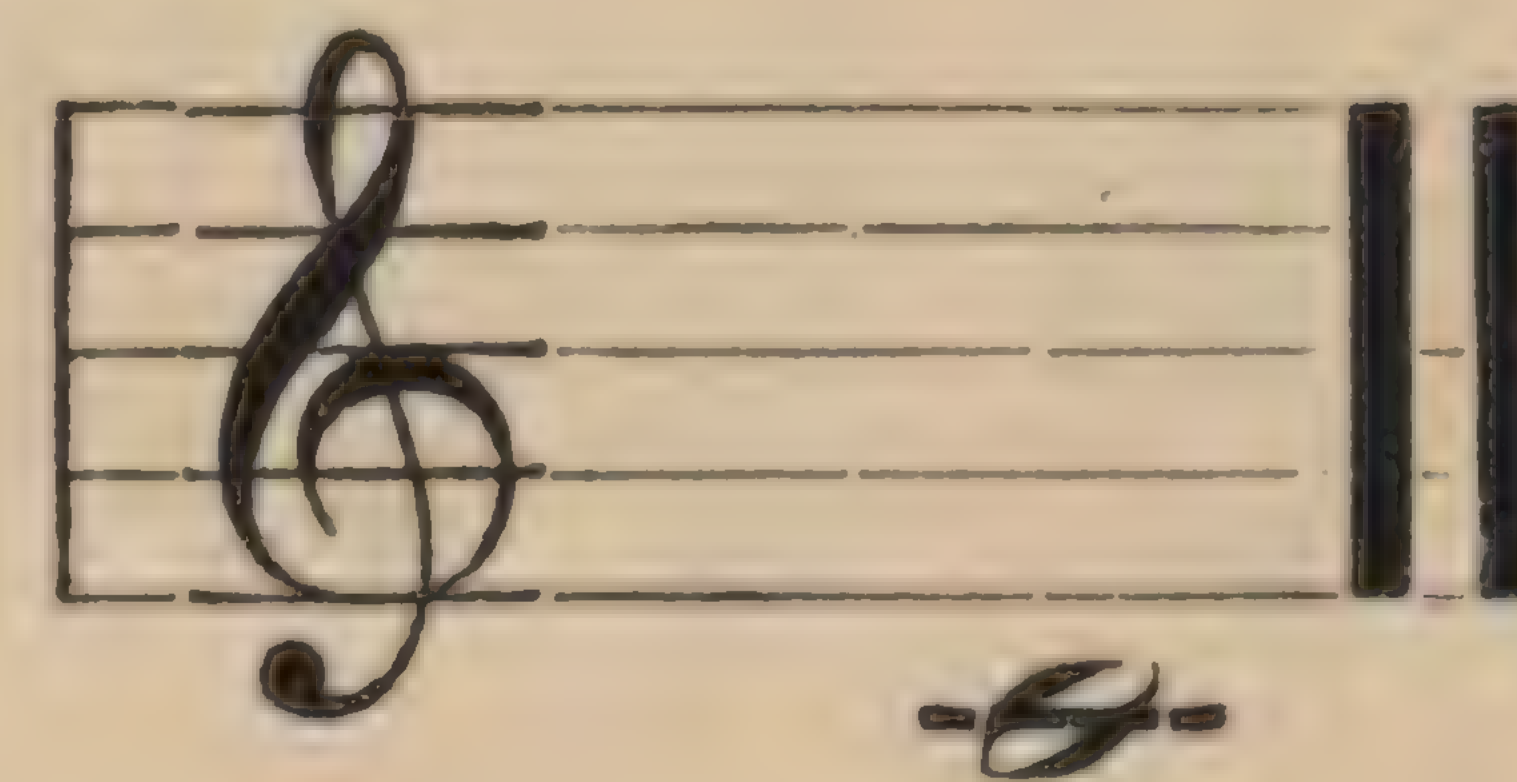
Natural,—, neutralises the effect of a sharp or a flat, a double sharp, or a double flat; if it is required to restore a single sharp from a double one it is necessary to write a natural and a sharp ; similarly to restore a single flat from a double one .

The Key a piece of music is written in refers to the pitch which is to be taken for Do when the music is in the Major, or the pitch which is to be taken for La when the music is in the Minor.

Key Signature,—consists of either sharps or flats, or else a blank, placed at the beginning of the music to indicate the key.

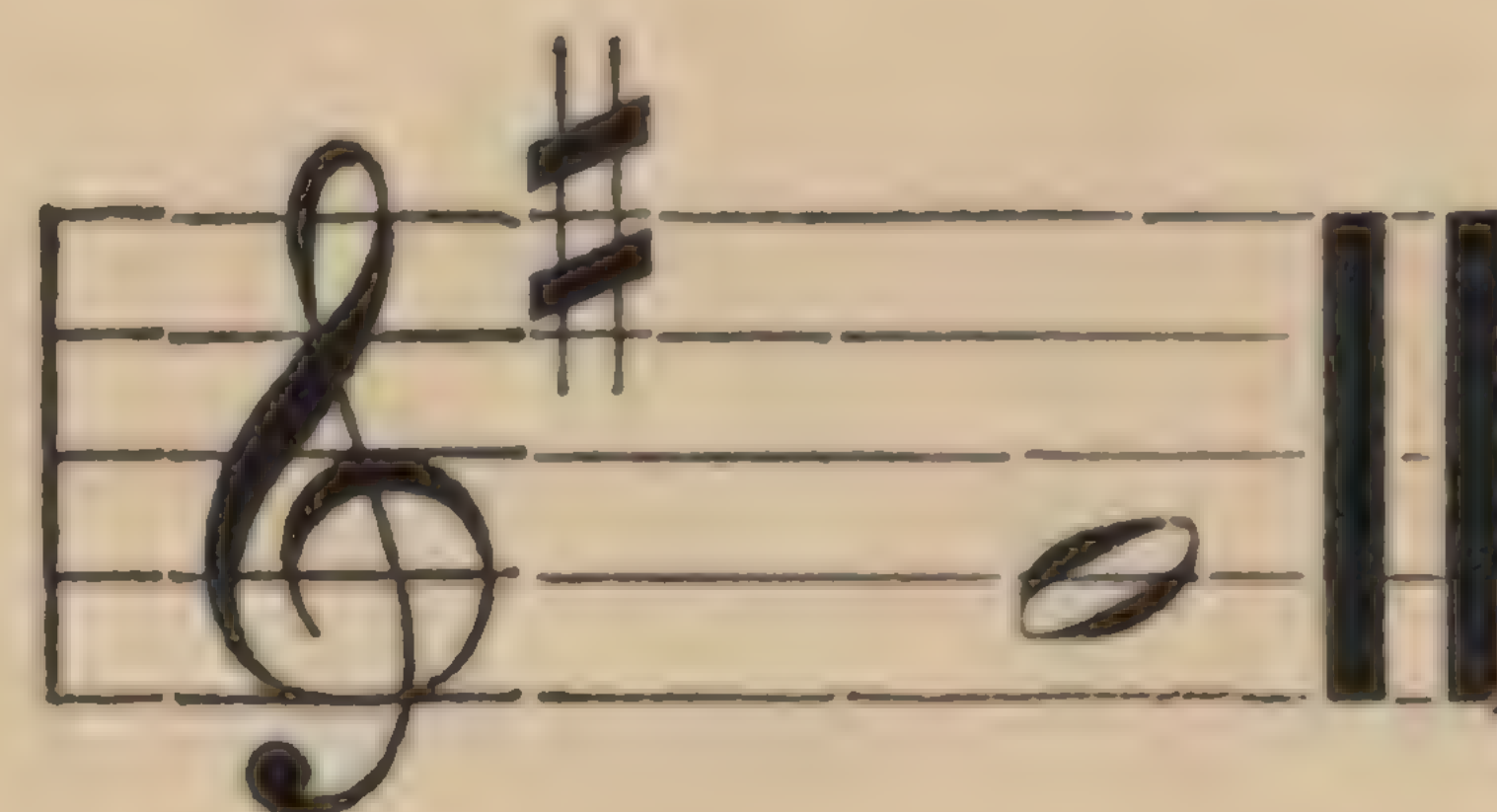
Key Signature,

is blank

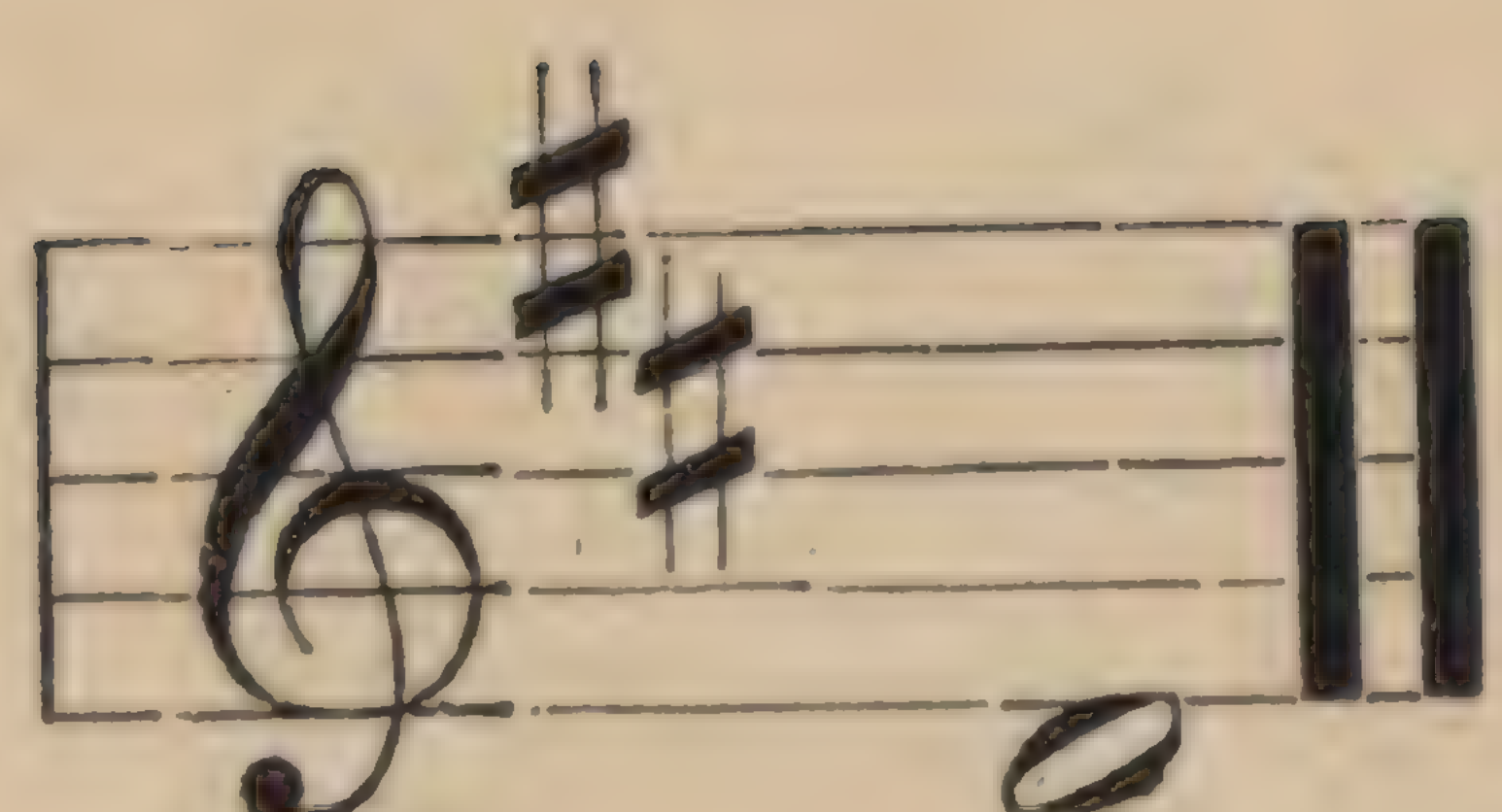


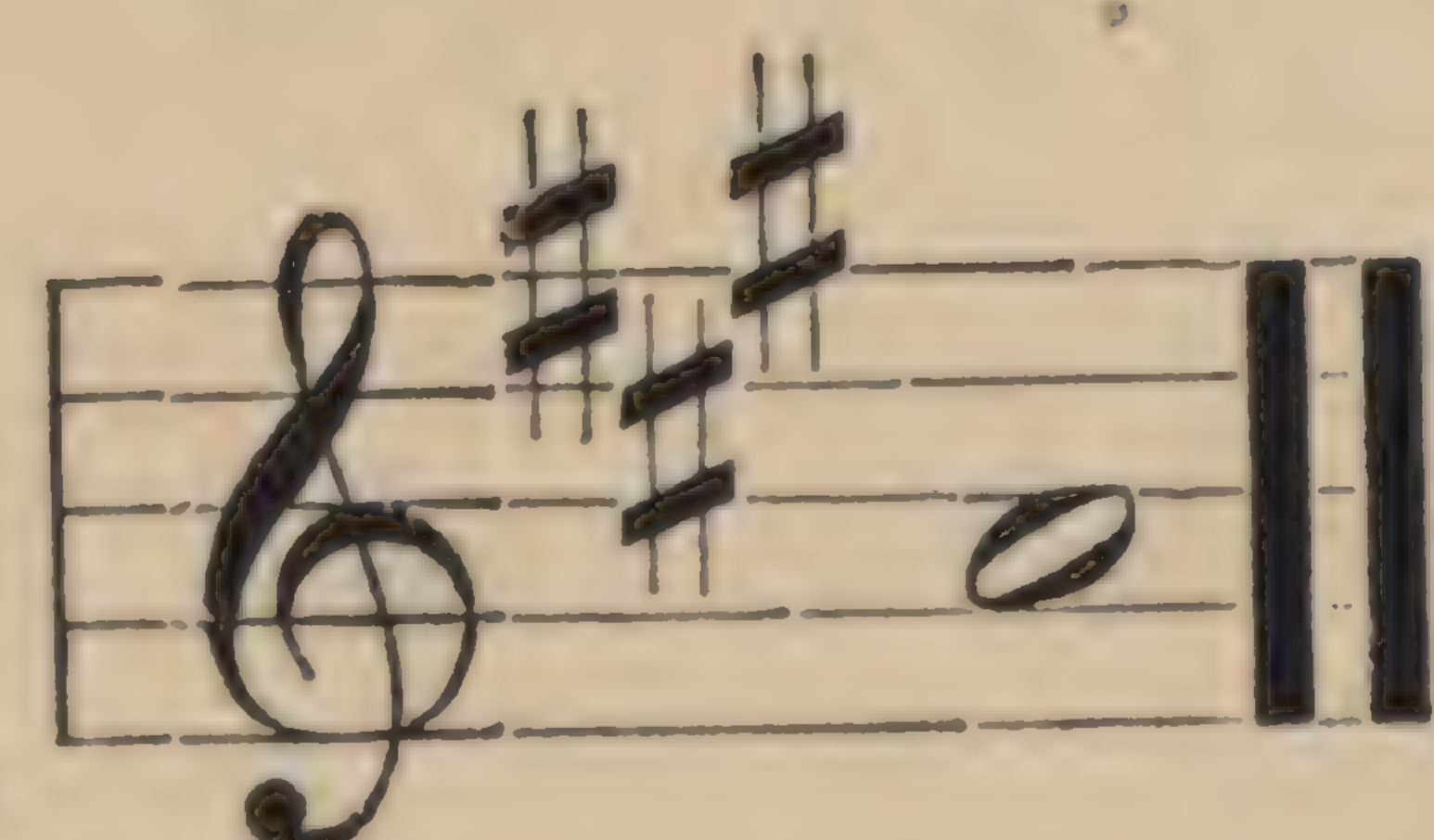
for key of C Major or A Minor.


is one sharp, F,

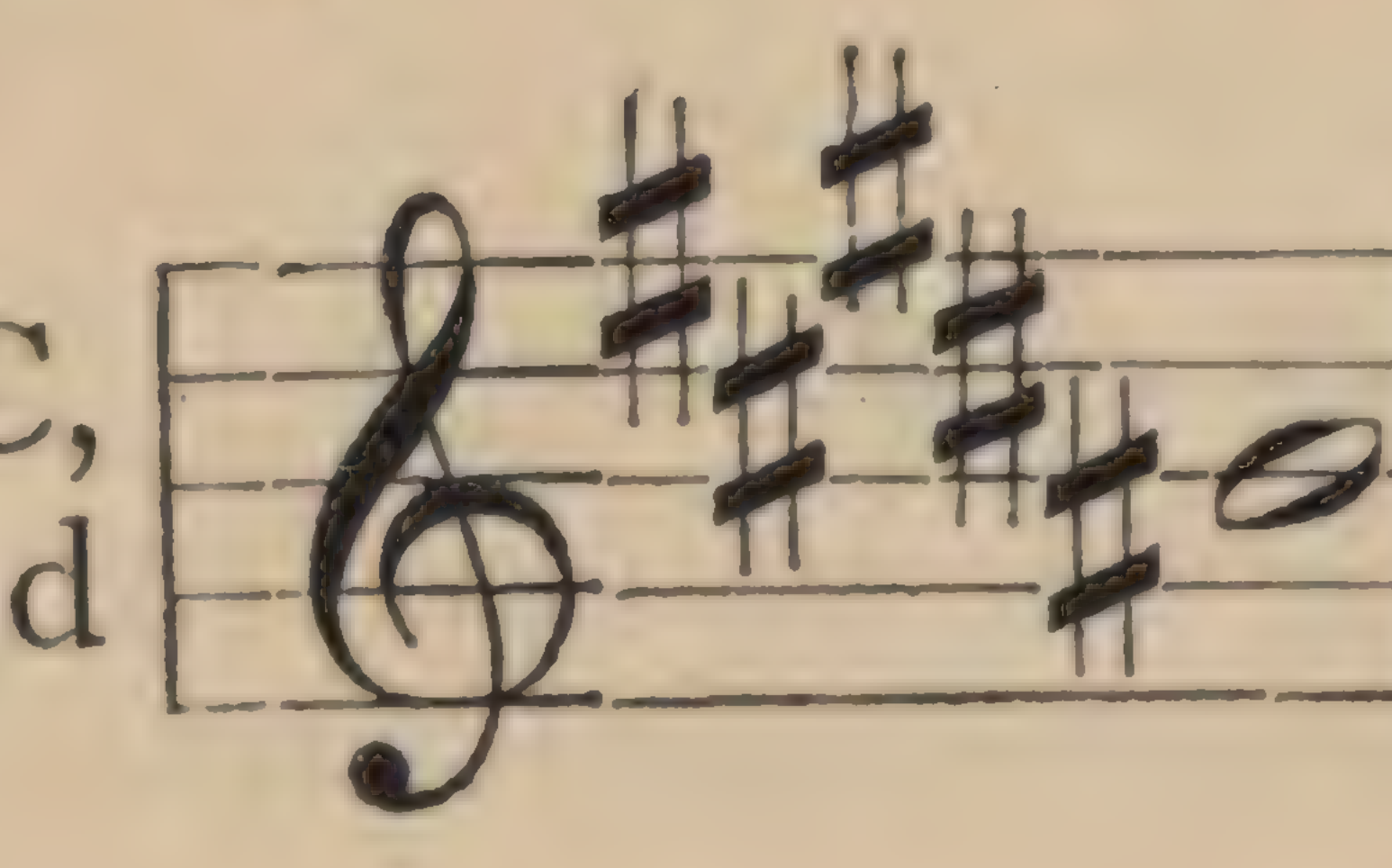


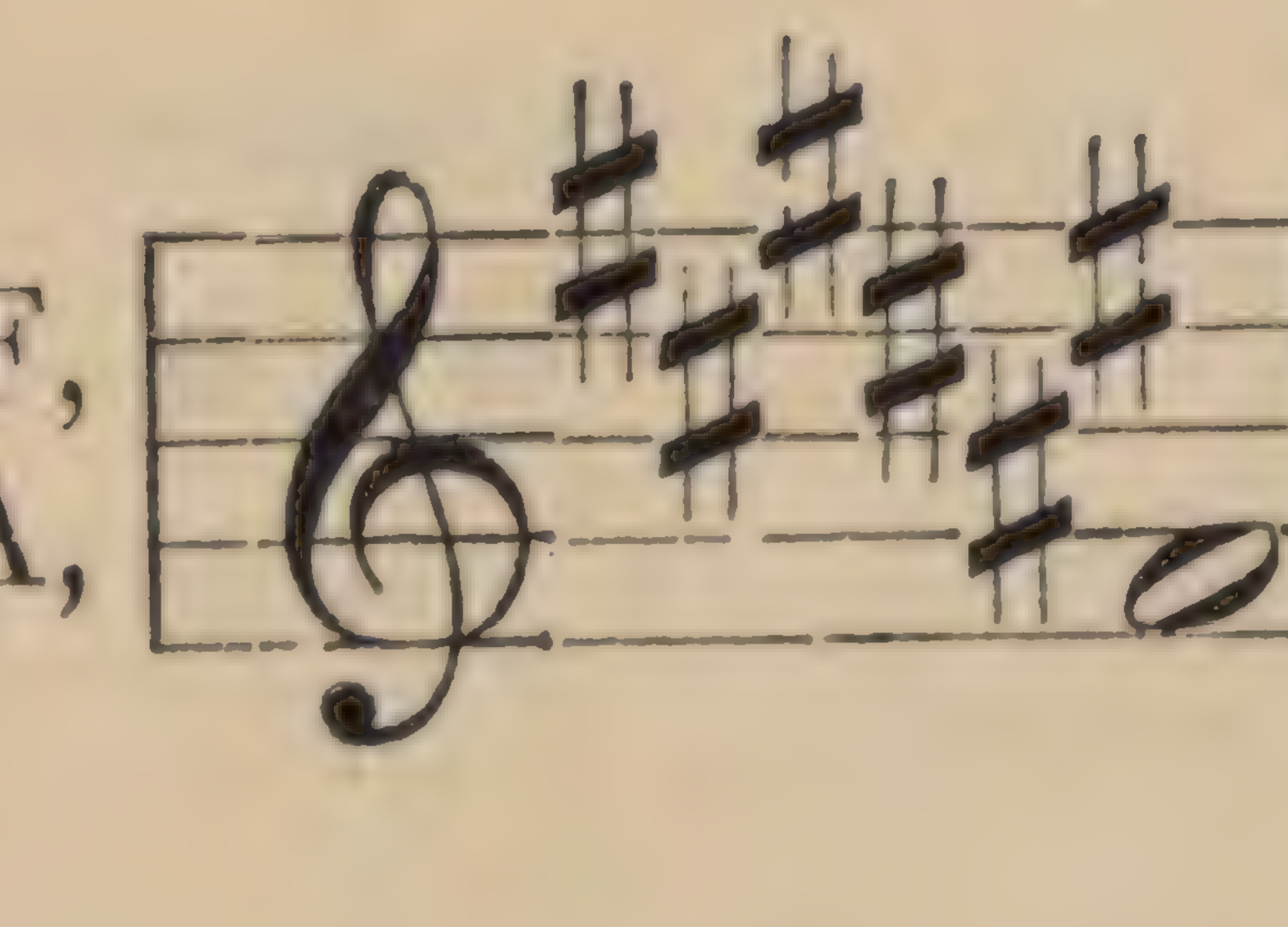
for key of G Major or E Minor.

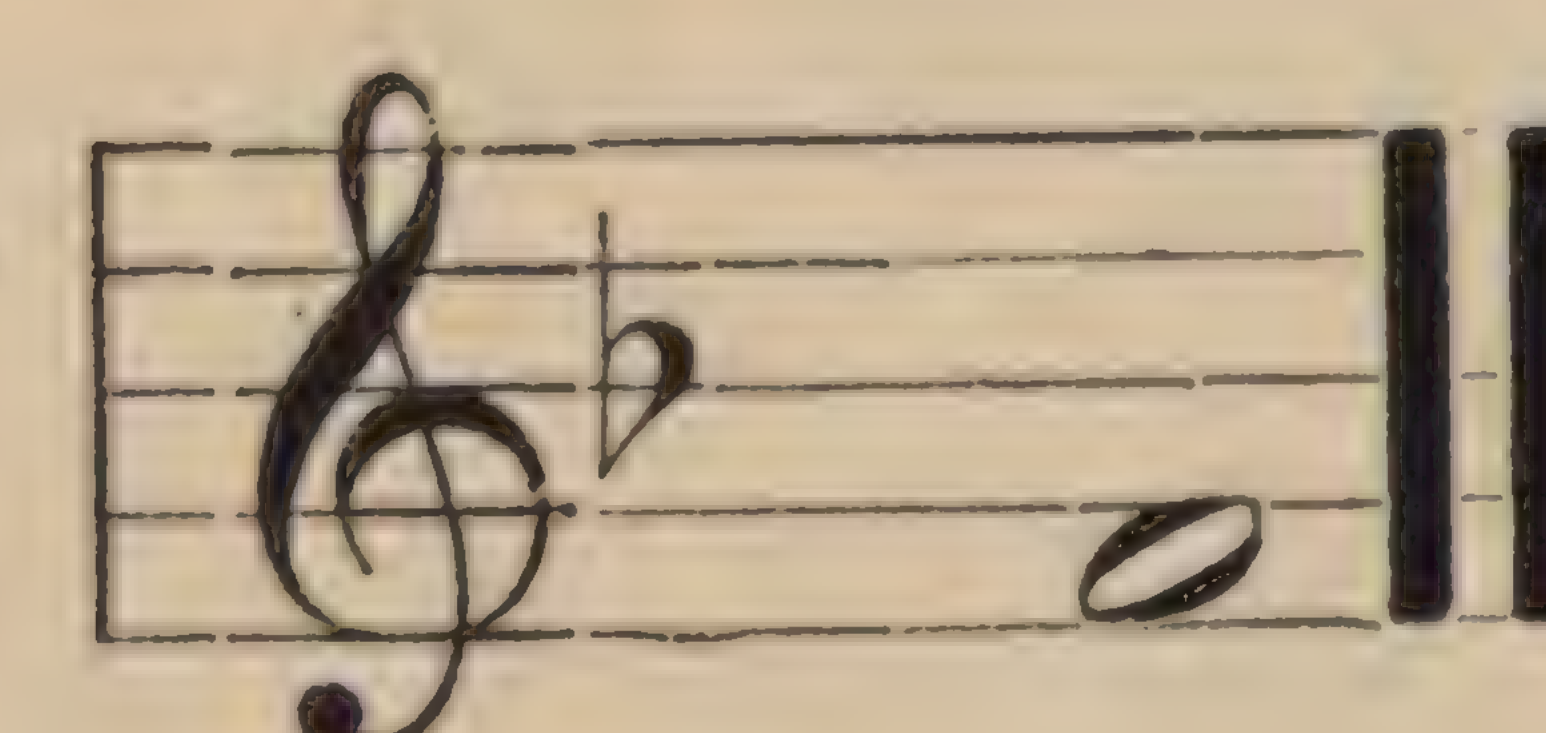
is two sharps, F and C,  for key of D Major or B Minor.

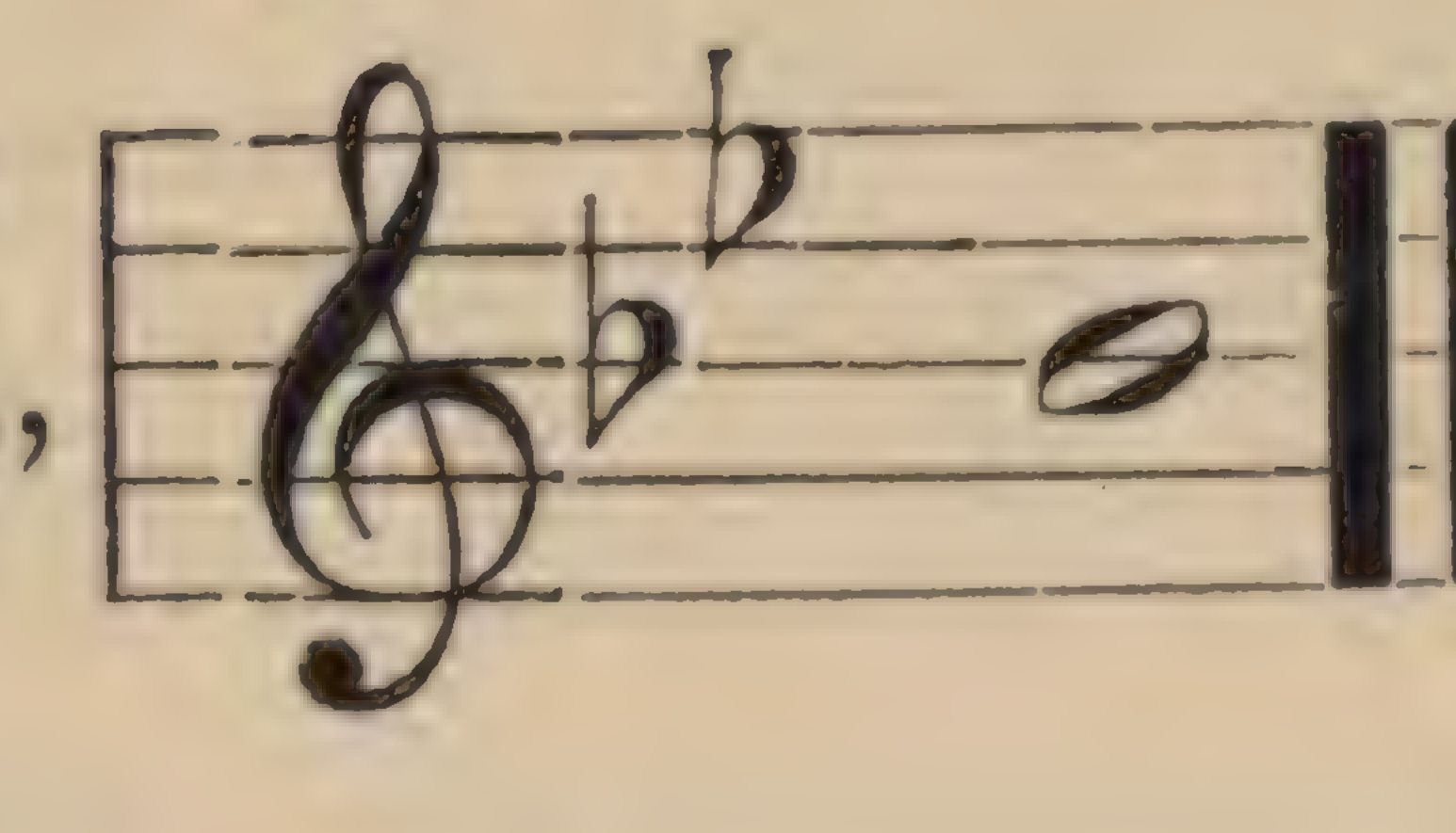
is three sharps, F, C and G,  for key of A Major or F sharp Minor.

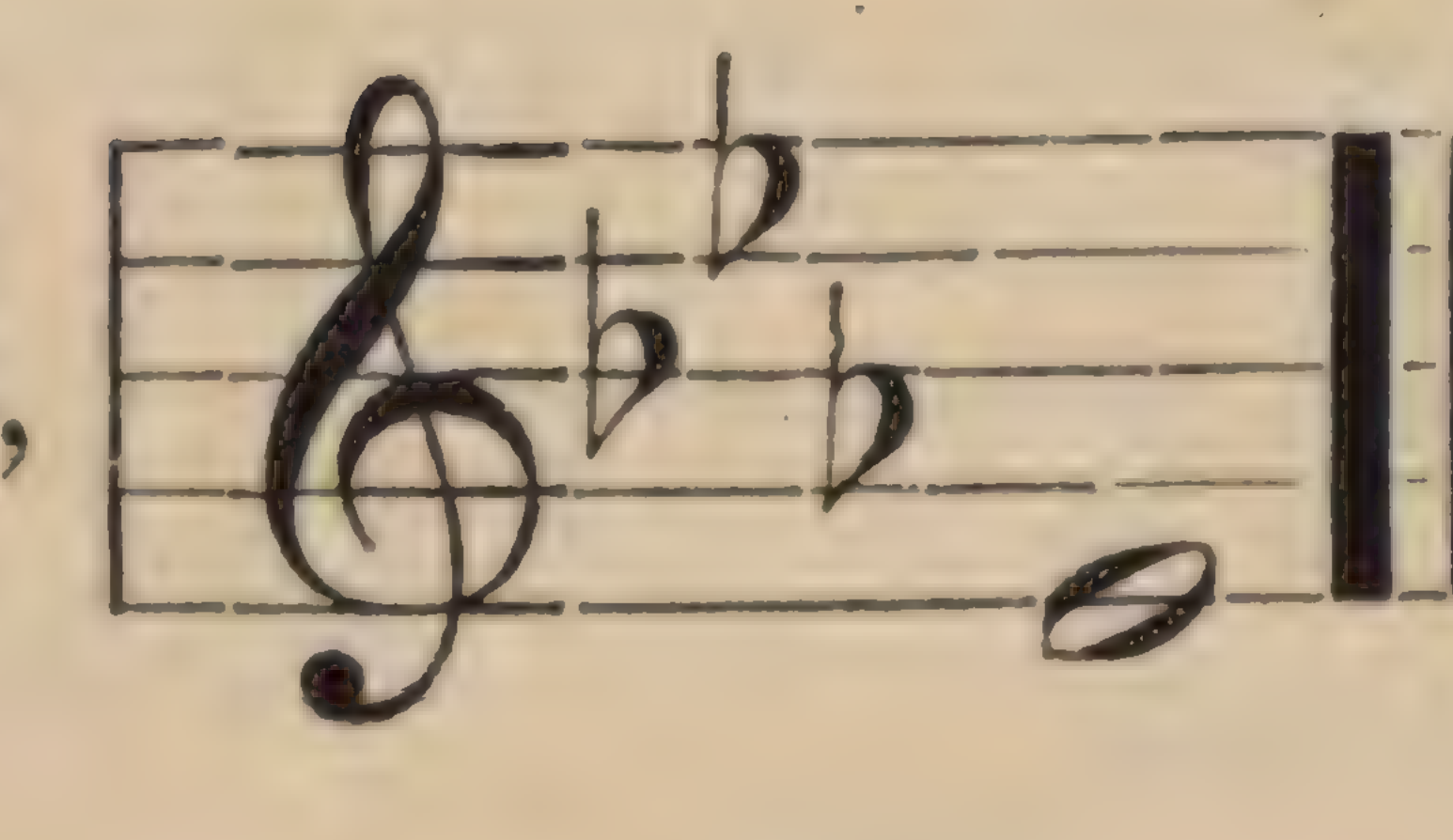
is four sharps, F, C, G and D,  for key of E Major or C sharp Minor.

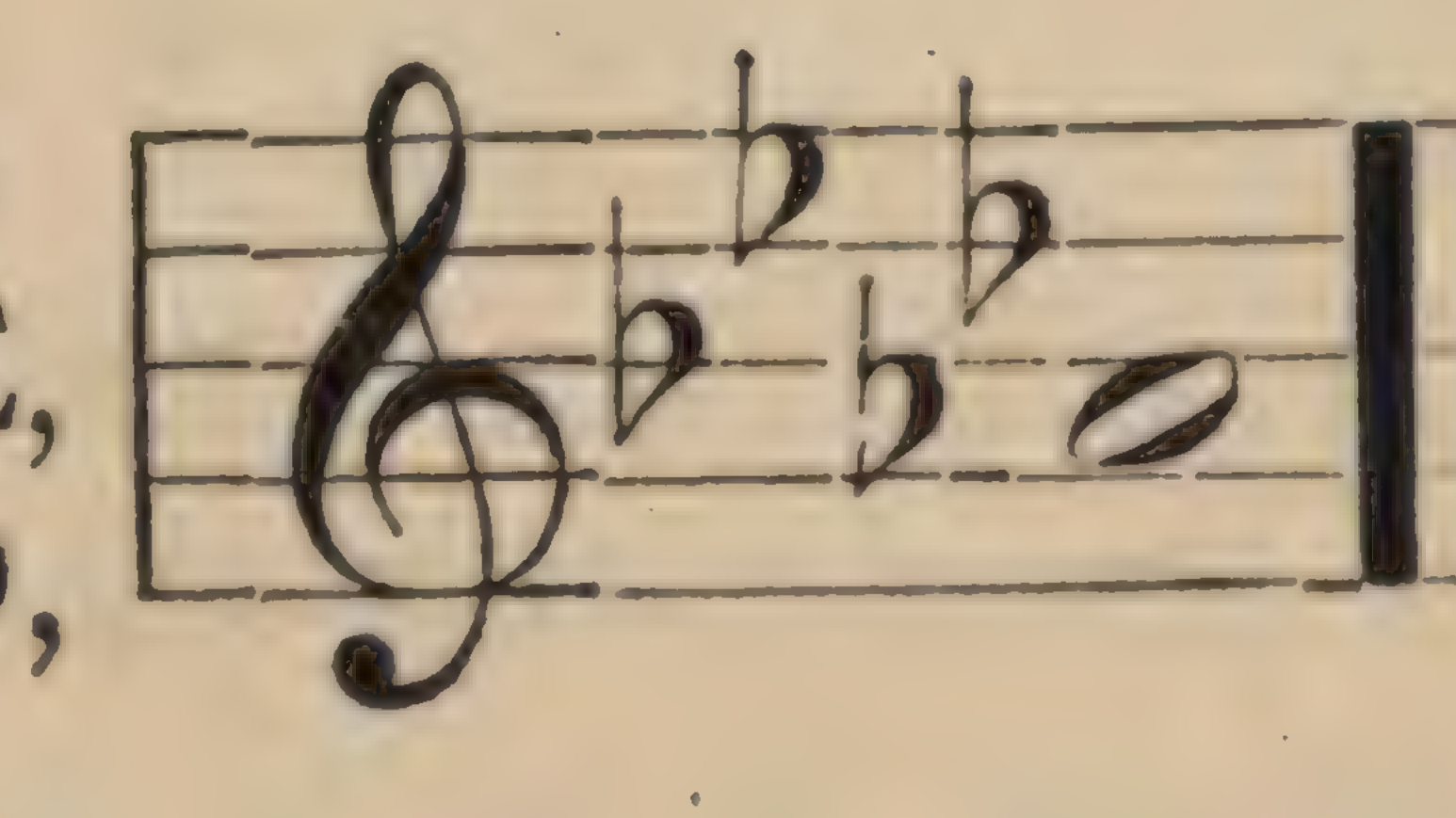
is five sharps, F, C, G, D, and A,  for key of B Major or G sharp Minor.

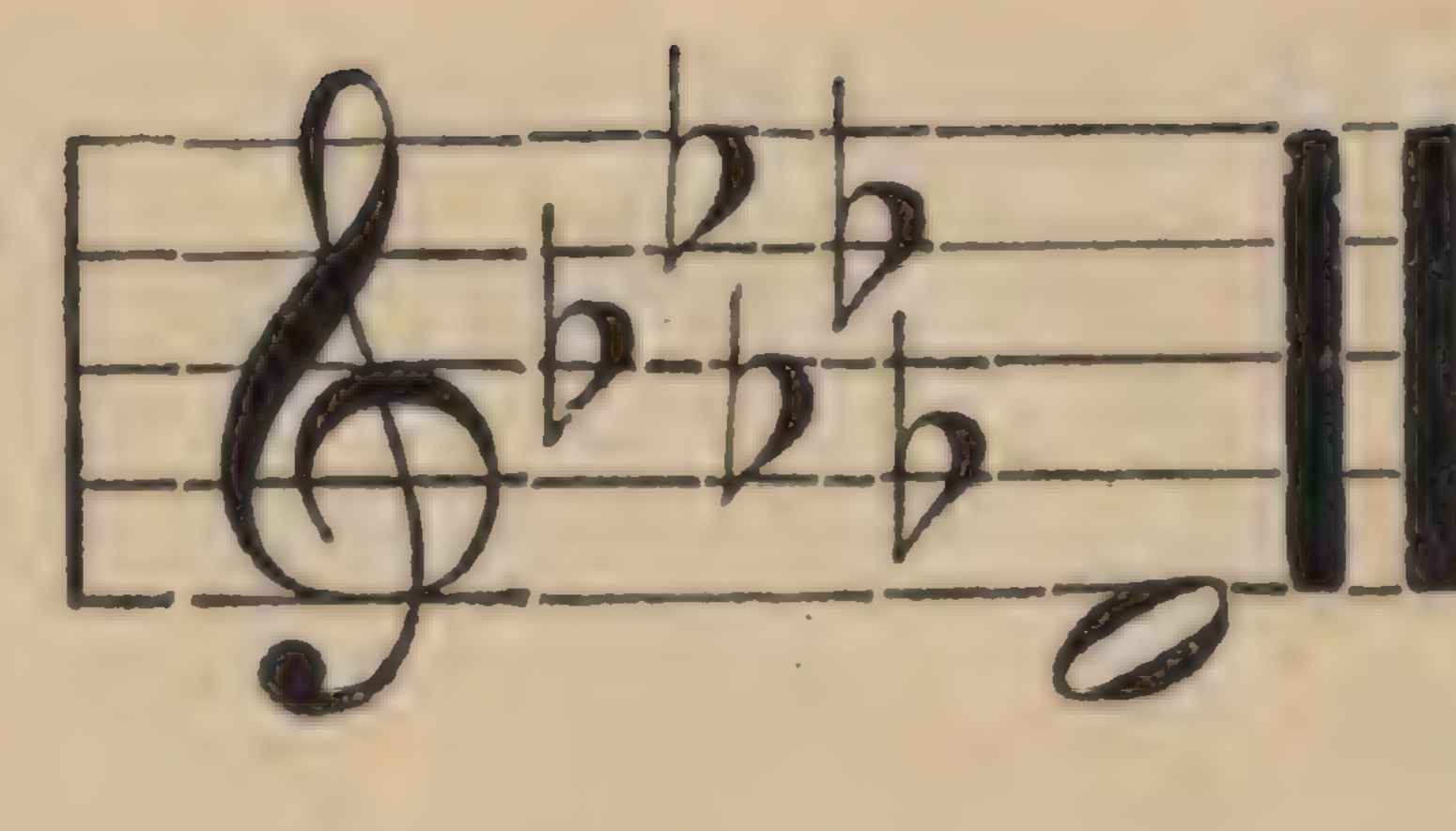
is six sharps, F, C, G, D, A, and E,  for key of F sharp Major or D sharp Minor.

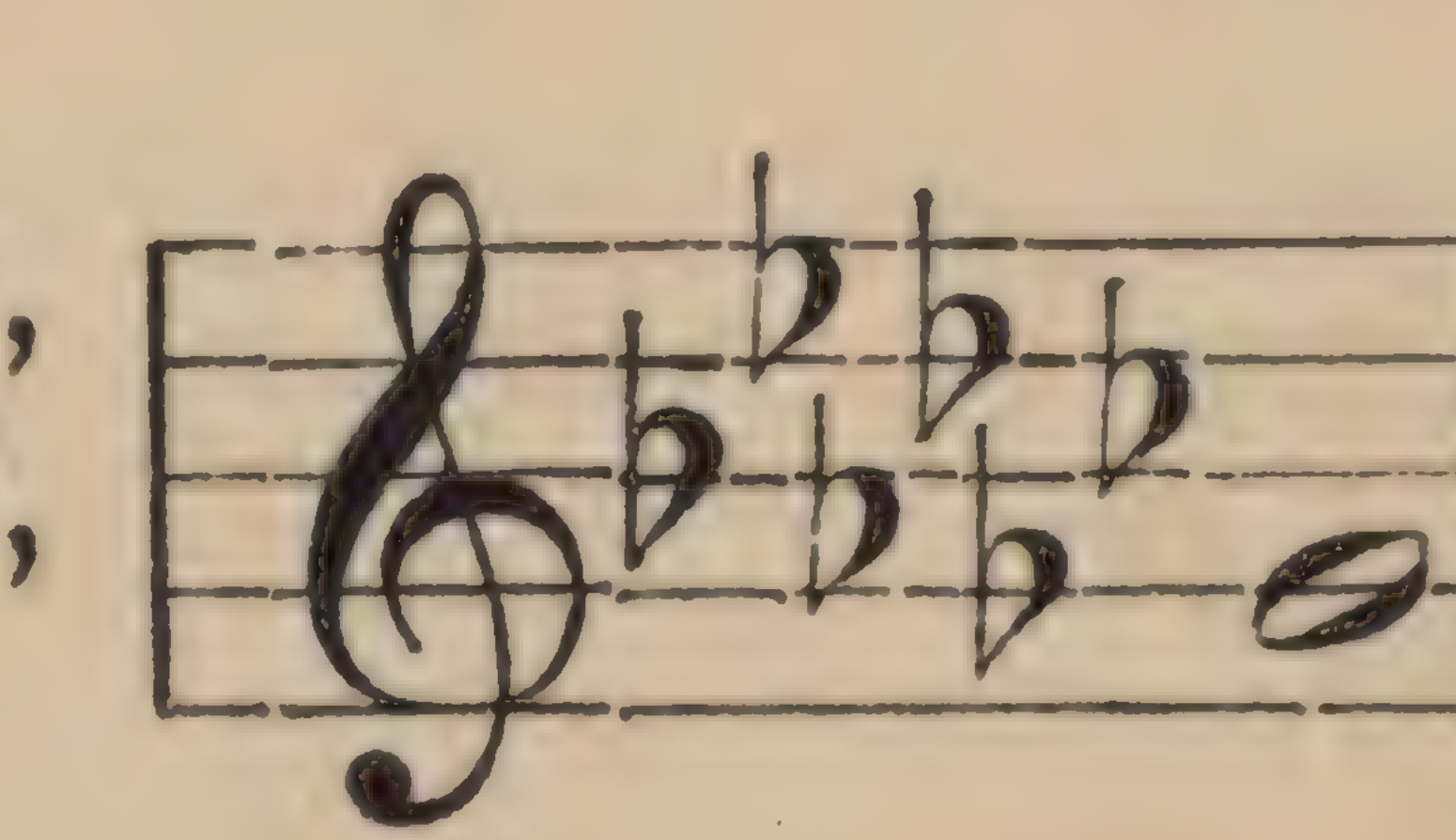
is one flat, B,  for key of F Major or D Minor.


is two flats B and E,,  for key of B flat Major or G Minor.


is three flats, B, E, and A,  for key of E flat Major or C Minor.


is four flats B, E, A, and D,  for key of A flat Major or F Minor.


is five flats, B, E, A, D, and G,  for key of D flat Major or B flat Minor.


is six flats, B, E, A, D, G, and C,  for key of G flat Major or E flat Minor.


A Double Whole Note, or Breve. 


A Whole Note, or Semi-breve. 

A Half Note, or Minim. 

A Quarter Note, or Crotchet. 

An Eighth Note, or Quaver. 

A Sixteenth Note, or Semi-quaver. 

A Thirty-second Note, or Demi-semi-quaver. 

A Double Whole Rest. 

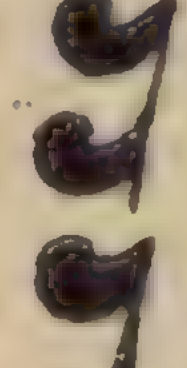
A Whole Rest. 

A Half Rest. 

A Quarter Rest.  or 

An Eighth Rest. 

A Sixteenth Rest. 

A Thirty-second Rest. 

Time Signature consists of two figures placed one above the other at the beginning of the music to indicate the rhythm or time; the top figure gives the number of beats in a measure, the lower number states the kind of note that is to receive one beat.

$\frac{2}{4}$ Two beats in a measure; a quarter note receives one beat.

C or $\frac{2}{2}$ Two beats in a measure; a half note receives one beat.

$\frac{3}{8}$ Three beats in a measure; an eighth note receives one beat.

$\frac{3}{4}$ Three beats in a measure; a quarter note receives one beat.

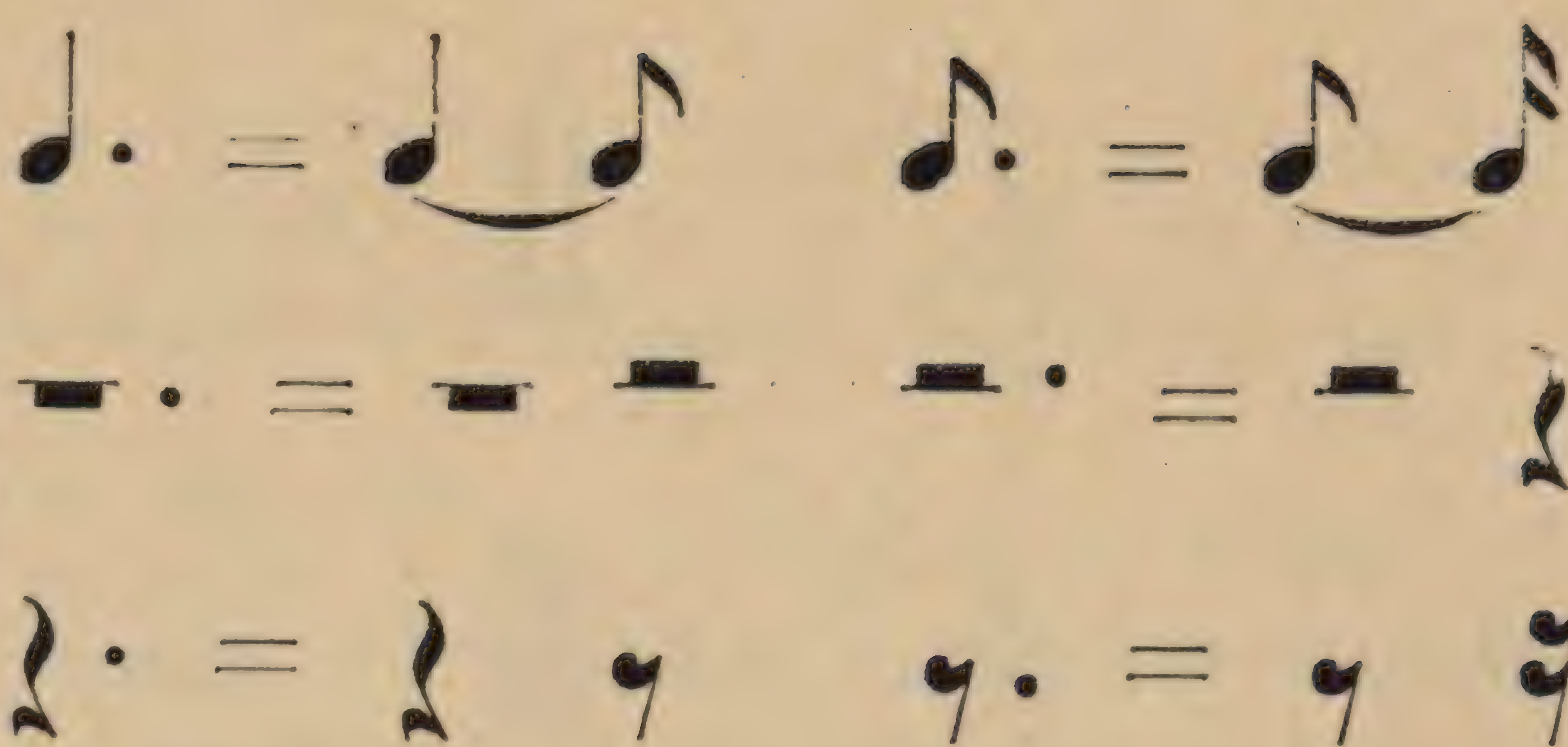
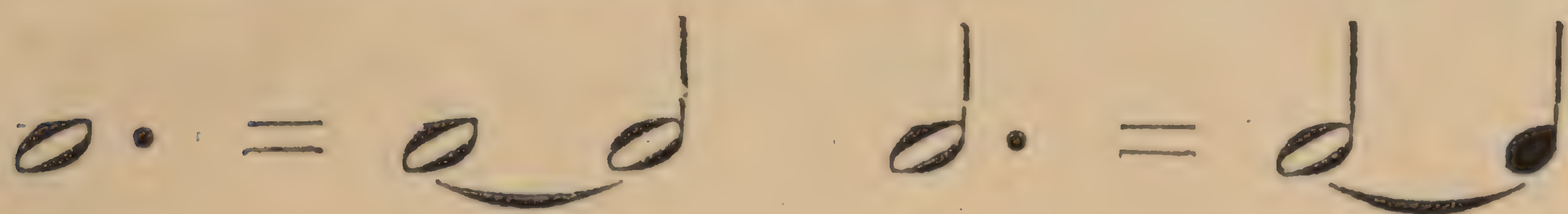
C or $\frac{4}{4}$ Four beats in a measure; a quarter note receives one beat; generally called **Common Time**.

$\frac{4}{2}$ Four beats in a measure; a half note receives one beat.

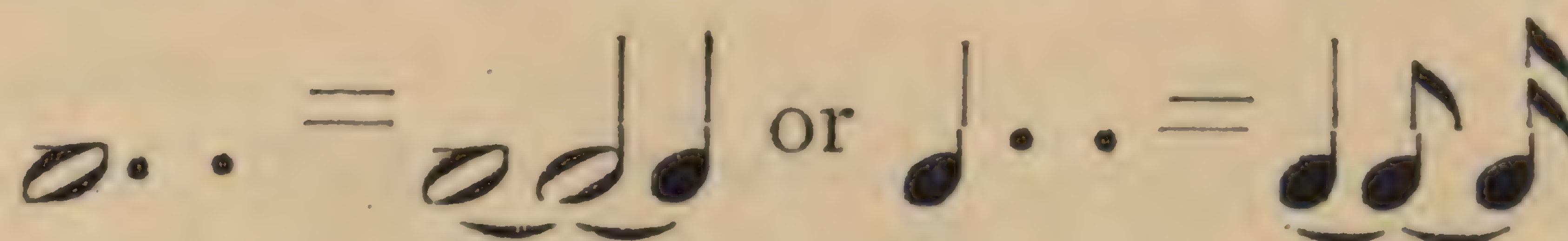
$\frac{6}{8}$ Six beats in a measure; an eighth note receives one beat.

$\frac{6}{4}$ Six beats in a measure; a quarter note receives one beat.

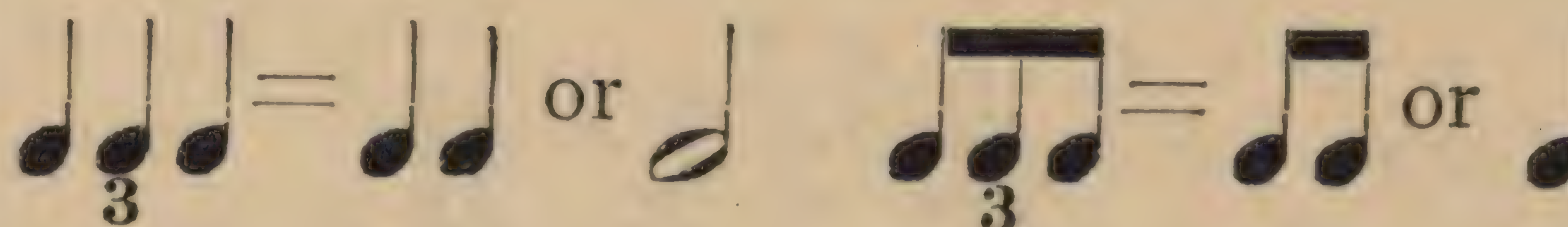
A Dot after a note or rest increases the duration of that note or rest by one half of its own value:—



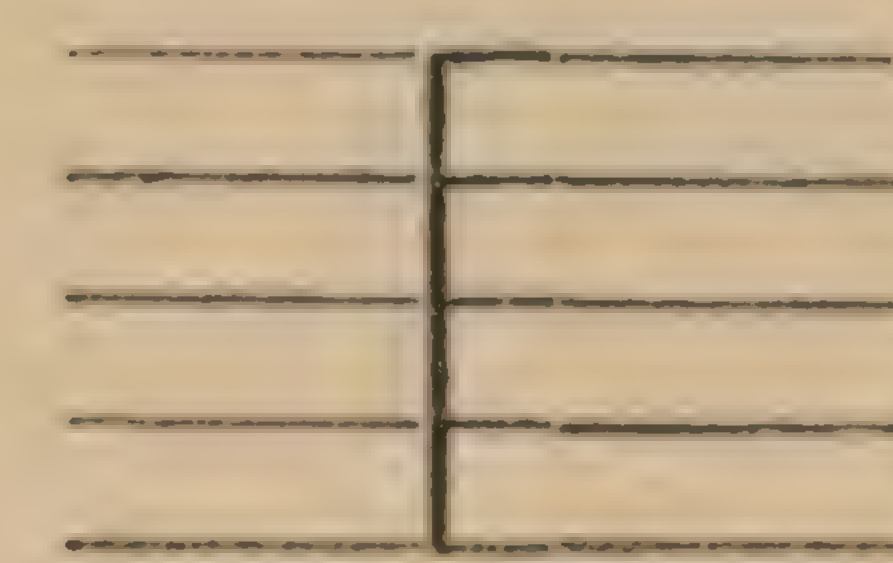
A Double Dot after a note or rest increases the duration of that note or rest by three quarters of its own value; or, in other words, the second dot adds half the value of the first dot:—



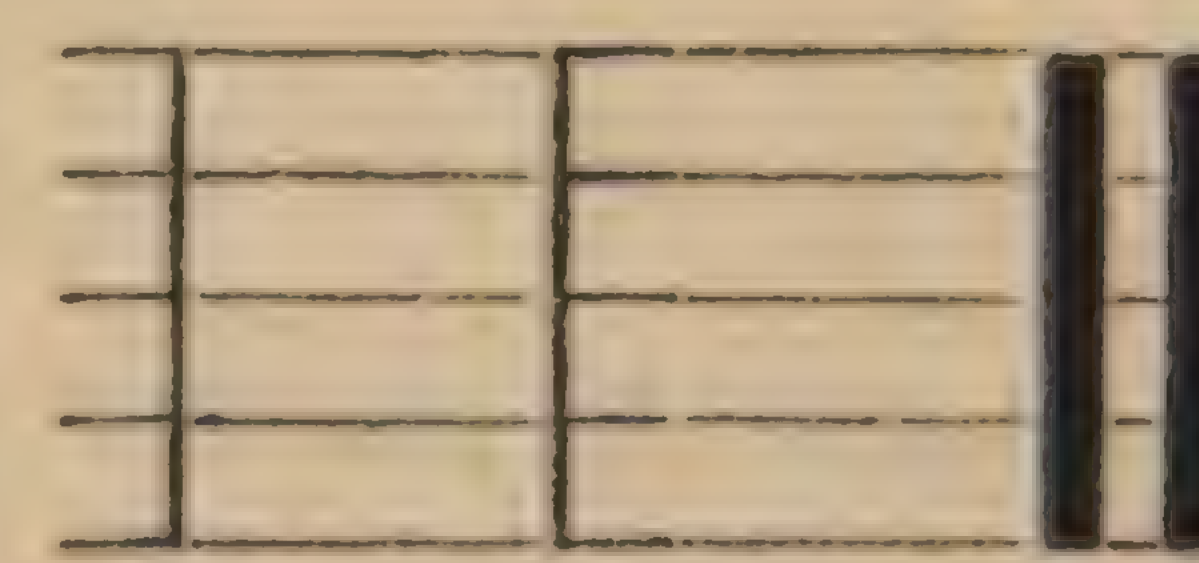
Triplet, three notes that take the time of two:—



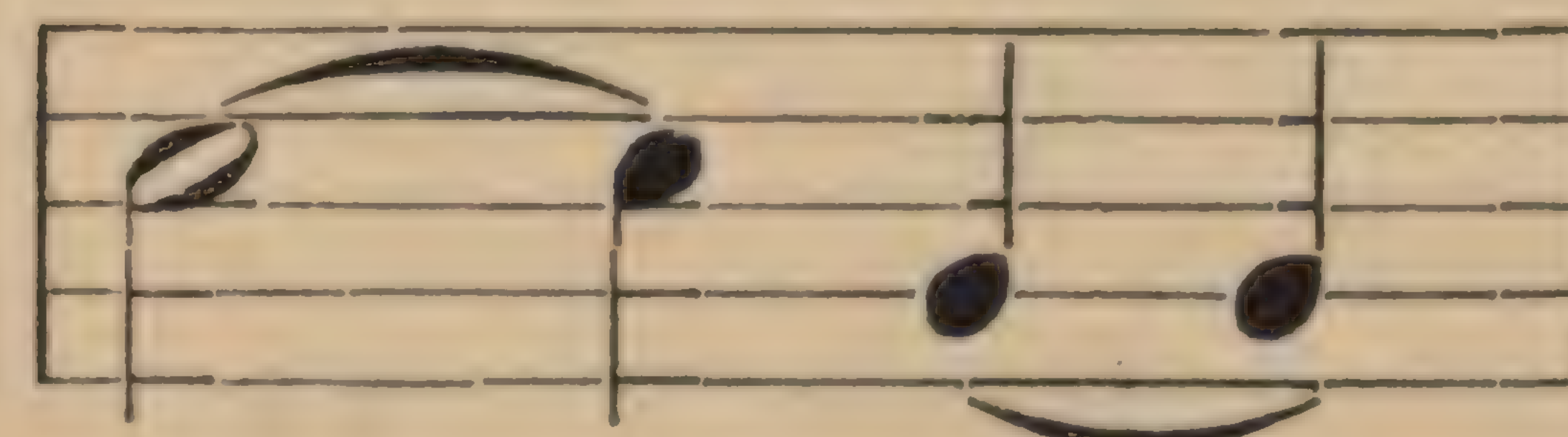
A Bar,—a vertical line drawn across the staff to divide the music into measures.



A Double Bar,—two vertical lines placed at the end of a strain, or division, in a piece of music.

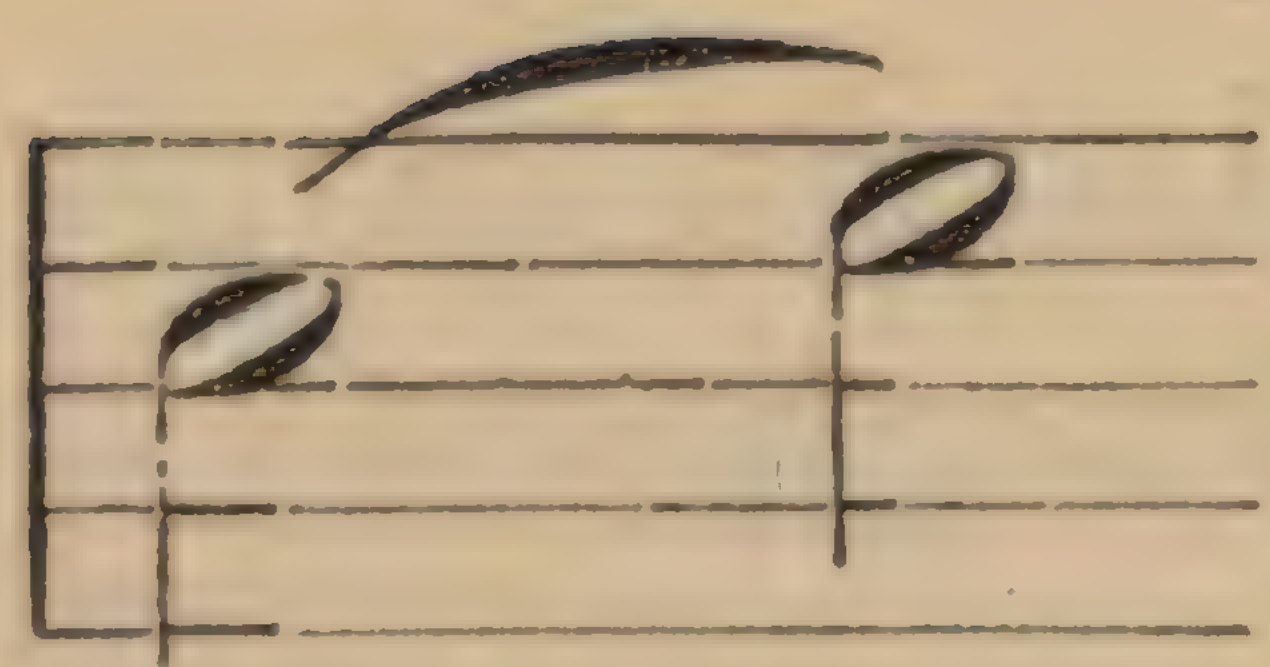



A Measure,—the space between two bars containing a given number of beats as indicated by the time signature.

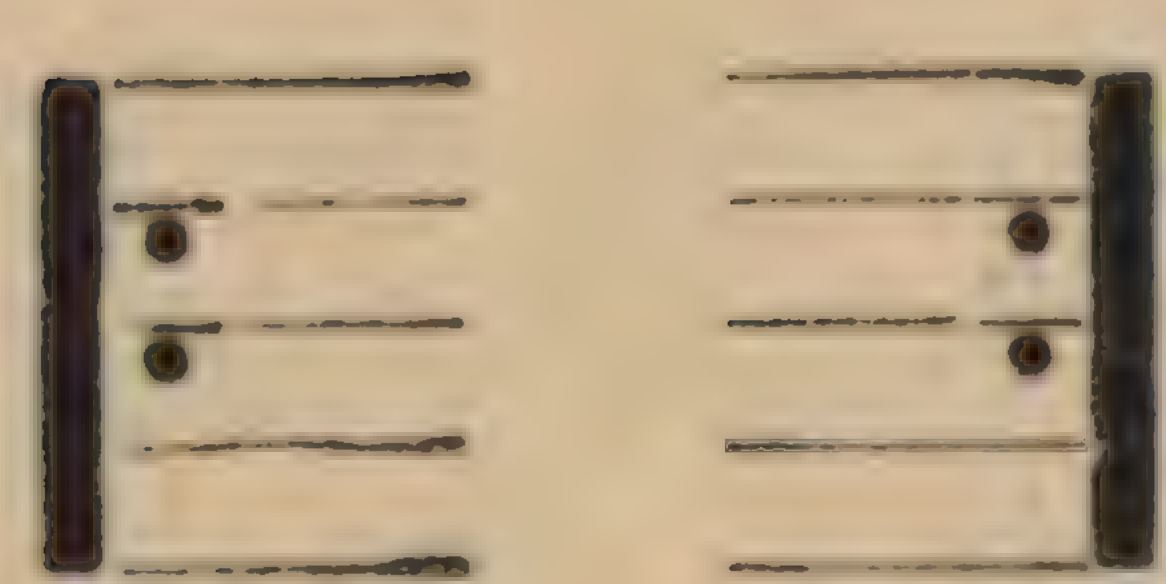


A Tie,—a curved line connecting two notes of the same pitch and indicating that they should be sung as one, without a break.

A Slur, — a curved line connecting two notes of different pitch, and generally indicating that the same word or syllable is to be sung to the two notes.





A Pause  placed over a note or rest indicates that the note or rest is to be prolonged indefinitely at the will of the performer or conductor.

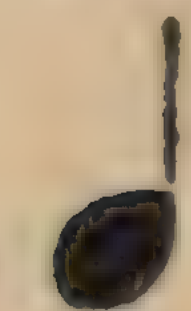


Repeat marks, — the passage between these signs is to be repeated.

D.C. or Da Capo; — go back to the beginning of the music and conclude at **Fine**, — the end.

D.S. or Dal Segno; — go back to the sign  and conclude at **Fine**.

Metronome Mark indicates the exact speed at which a piece of music is to be performed by giving the number of beats to a minute; e.g., —
M. M.  = 100.

M. M. stands for Maelzel's Metronome, the recognised standard form of machine by which any number of beats to the minute can be measured;
 = 100, there are to be one hundred quarter notes to the minute.

Accelerando, — accelerating, more and more quickly.

Accidental, — a sharp, flat, or natural that does not occur in the signature; an accidental is effective to the end of the measure.

Adagio, — Slowly.

Ad libitum, — At will. The passage may be rendered at the will of the performer.

Alla marcia, — In the style of a march.

Allegro, — Happily, brightly.

Allegretto, — diminutive of Allegro; brightly, but not so much so as Allegro.

Alto, — the lower part sung by female or unchanged voices, sometimes sung by an adult male voice.

Andante, — Going, or walking, a quiet movement.

Andantino, — diminutive of Andante; the use of this word is ambiguous, generally it is used for a slower movement than Andante, but by some writers it is taken to mean a faster movement.

Animato, — With animation.

A poco a poco, — More and more, gradually.

Assai, — Very.

A tempo, — In the original time.

Bass, — the lower part sung by male voices.

Ben, — Well.

Bis, — Twice.

Brillante, — Brilliantly.

Calando, — Becoming softer and slower.

Cantabile, — In a flowing, singing manner.

Chromatic, — Literally "coloured"; chromatic notes are those affected by accidentals and which do not belong to the regular diatonic scale; D \sharp is a chromatic note in the key of C Major;

the chromatic scale consists of a succession of half-tones.

Con anima, — With animation, with feeling.

Con brio, — With life, vigour.

Con espressione, — With expression.

Con fuoco, — With fire.

Con grazia, — Gracefully.

Con moto, — With movement, quickly.

Con spirito, — With spirit.

Contralto, — strictly speaking a part just above the Alto, but in ordinary use Alto or Contralto mean the same thing, the lower part taken by female voices.

Cres., Crescendo, — Becoming louder.

Decres., Decrescendo, — Becoming softer.

Diatonic, — Literally "Through the tones," a succession of sounds in the Major or Minor scale, as opposed to chromatic.

Dim., Diminuendo, — Becoming softer.

Dolce, — Sweetly.

Duet, — A composition for two voices, or two performers.

Fine, — The end.

f, Forte, — Loud.

ff, Fortissimo, — Very loud.

fp, Forte piano, — Loud, then soft immediately.

fz, Forzando, — Forcing, with emphasis.

Giusto, — Correct, exact.

Grave, — Deep, slow, solemn.

Harmony, — The combination of different sounds so as to produce a pleasing effect.

Largo, — Slow, broad.

Larghetto, — Rather broadly; diminutive of Largo.

Legato, — Connected; smoothly, evenly.

Leggiero, — Lightly, easily.

Lento, — Slow.

Ma, — But.

Maestoso, — With dignity, majesty.

Major, — The Major scale begins on *c*, or *Do*; it consists of five whole tones and two half, or semi-tones; the half-tones come between the third and fourth and the seventh and eighth notes. The Major is a Diatonic scale.

Marcato, — Well marked.

Marziale, — In martial style.

Meno, — Less.

Mezza, } — Half.
Mezzo, }

mf, Mezzo forte, — Moderately loud.

mp, Mezzo Piano, — Moderately soft.

Mezza voce, — With half the power of the voice.

Minor, — The Minor scale begins on *f* or *La*; there is a whole tone between the first and second notes, and a half tone between the second and third notes; the rest of the scale varies according as to whether the Minor is Natural, Harmonic, or Melodic. The Minor is a Diatonic scale.

Moderato, — Moderately.

Modulation, — A change from one key to another.

Molto, — Much, very.

Morendo, — Dying away.

Mosso, — Moved, motion.

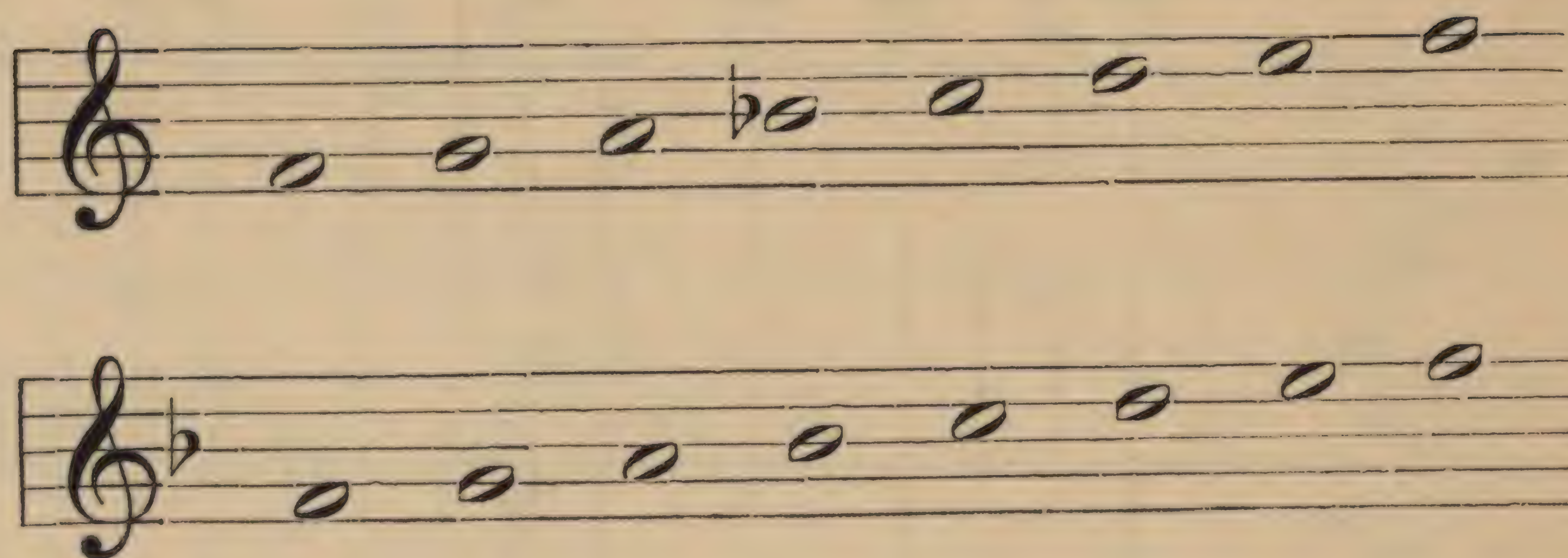
Non, — Not.

Non troppo, — Not too much.

- Octave**, — The interval of an eighth; that is, the interval from any note in the scale to the same note on its next recurrence, Do to Do, or Re to Re, etc.
- p, Piano**, — Soft.
- pp, Pianissimo**, — Very soft.
- Piu**, — More.
- Poco**, — A little.
- Presto**, — Fast.
- Prestissimo**, — Very fast.
- Quartet**, — A composition for four voices, or four performers.
- Quasi**, — As if, in the manner of.
- Quintet**, — A composition for five voices, or five performers.
- Rall., Rallentando**, — Getting gradually slower.
- Recit., Recitando**, — In the manner of a recitative, as if reciting.
- rf, Rinforzando**, — Reinforcing, strengthening the power.
- Rit., Ritardando**, — Getting gradually slower.
- Riten., Ritenuto**, — Holding back, taking and maintaining a slower pace.
- Segue**, — Follows, comes after.
- Sempre**, — Always, continually.
- Sentimentale**, — With feeling.
- Septet**, — A composition for seven voices, or seven performers.
- Sextet**, — A composition for six voices, or six performers.
- sf, Sforzando**, — Forced; a strong emphasis.
- Soprano**, — The higher part sung by female or unchanged voices.
- Sostenuto**, — Sustaining, in a sustained manner.
- Sotto Voce**, — In an undertone.
- Spirito**, — With spirit.
- Staccato**, — Detached, cutting the note off short.
- Stringendo**, — Urging on the speed.
- Syncopation**, — The misplacing of an accent, often occasioned by tying a weak beat to a strong one.
- Tempo**, — Time.
- Tempo primo**, — In the first, or original, time.
- Tenor**, — The higher part sung by male voices.
- Tenuto**, — Held on, sustained for the full time.
- Tranquillo**, — Tranquilly, quietly.
- Transposition**, — A change of key, to write out or perform a composition in some key different to the original.
- Treble**, — The higher part sung by female or unchanged voices, same as Soprano.
- Trio**, — A composition for three voices, or three performers.
- Tutti**, — All.
- Unison**, — Literally "one sound," where all the voices or instruments sound the same note.
- Vivace, }
Vivo, }** — In a lively manner.
- Voce**, — Voice.
- N.B.** Nearly all the expressions used in music are Italian, and should be pronounced accordingly. The "a" is hard, "e" is ā, "i" ee, "u" is oo; initial "c" is hard, k, in the middle of a word, chay; "z" is tz.

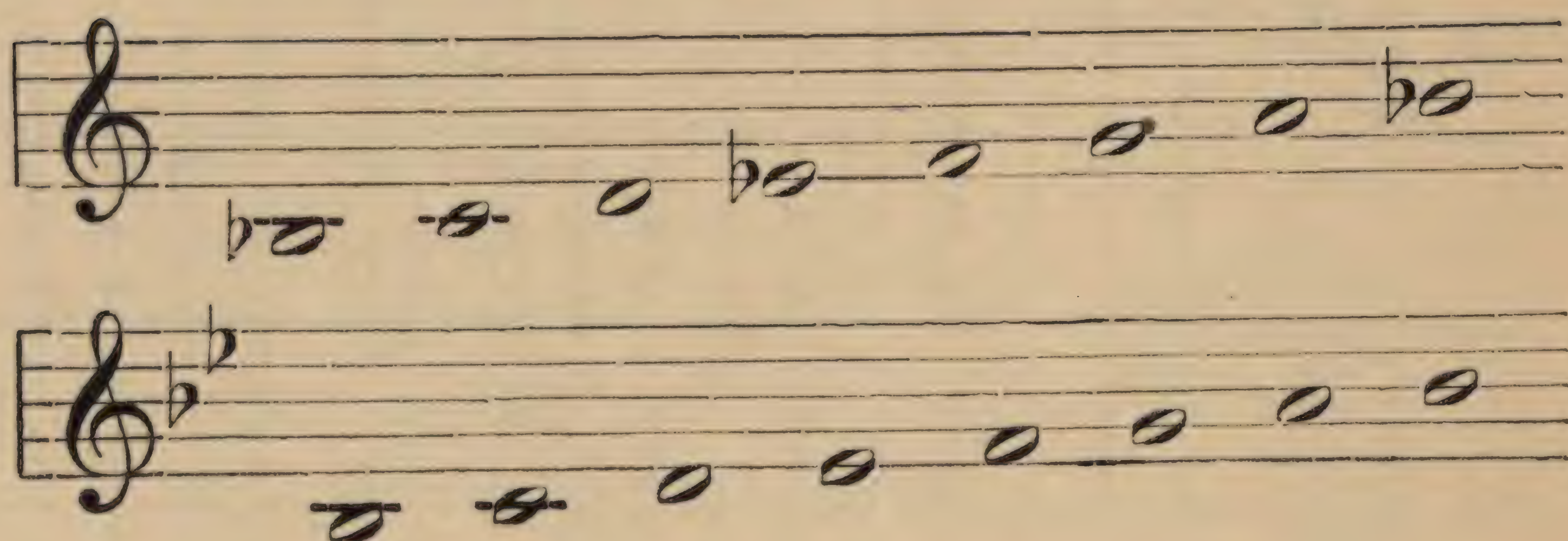
THE KEY OF F

F	8	F
E	7	E
D	6	D
C	5	C
B	4	B \flat
A	3	A
G	2	G
F	1	F
E		
D		
C		



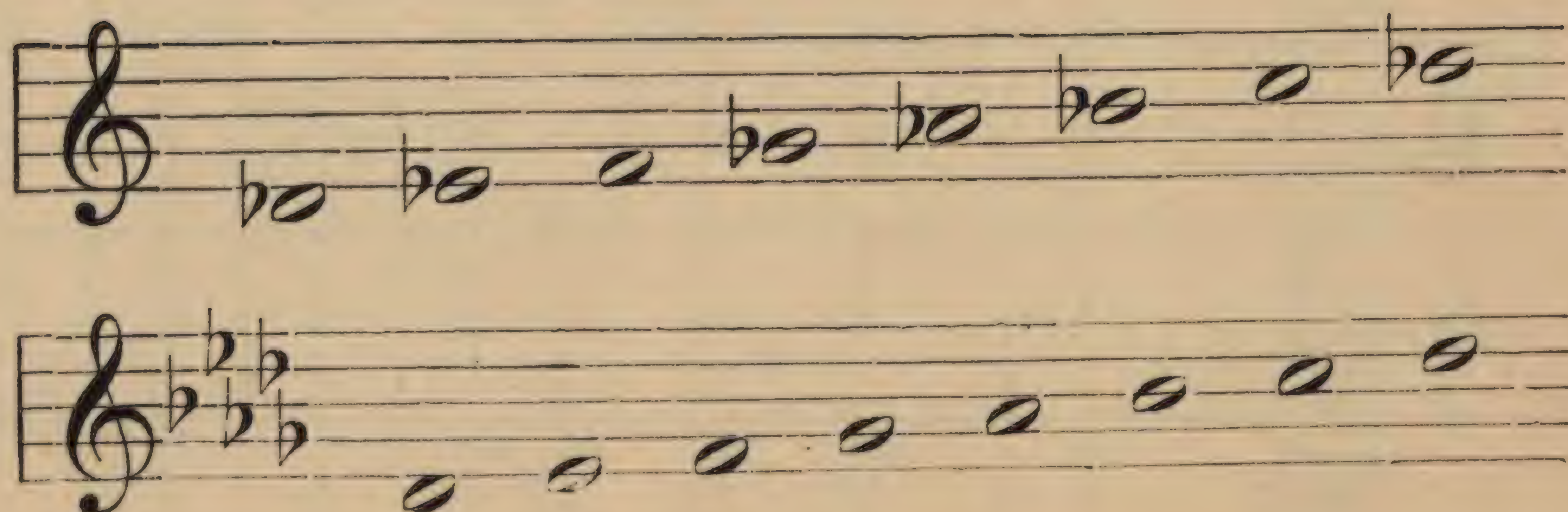
THE KEY OF B FLAT

C	8	B \flat
B	7	A
A	6	G
G	5	F
F	4	E \flat
E	3	D
D	2	C
C	1	B \flat
B		
A		

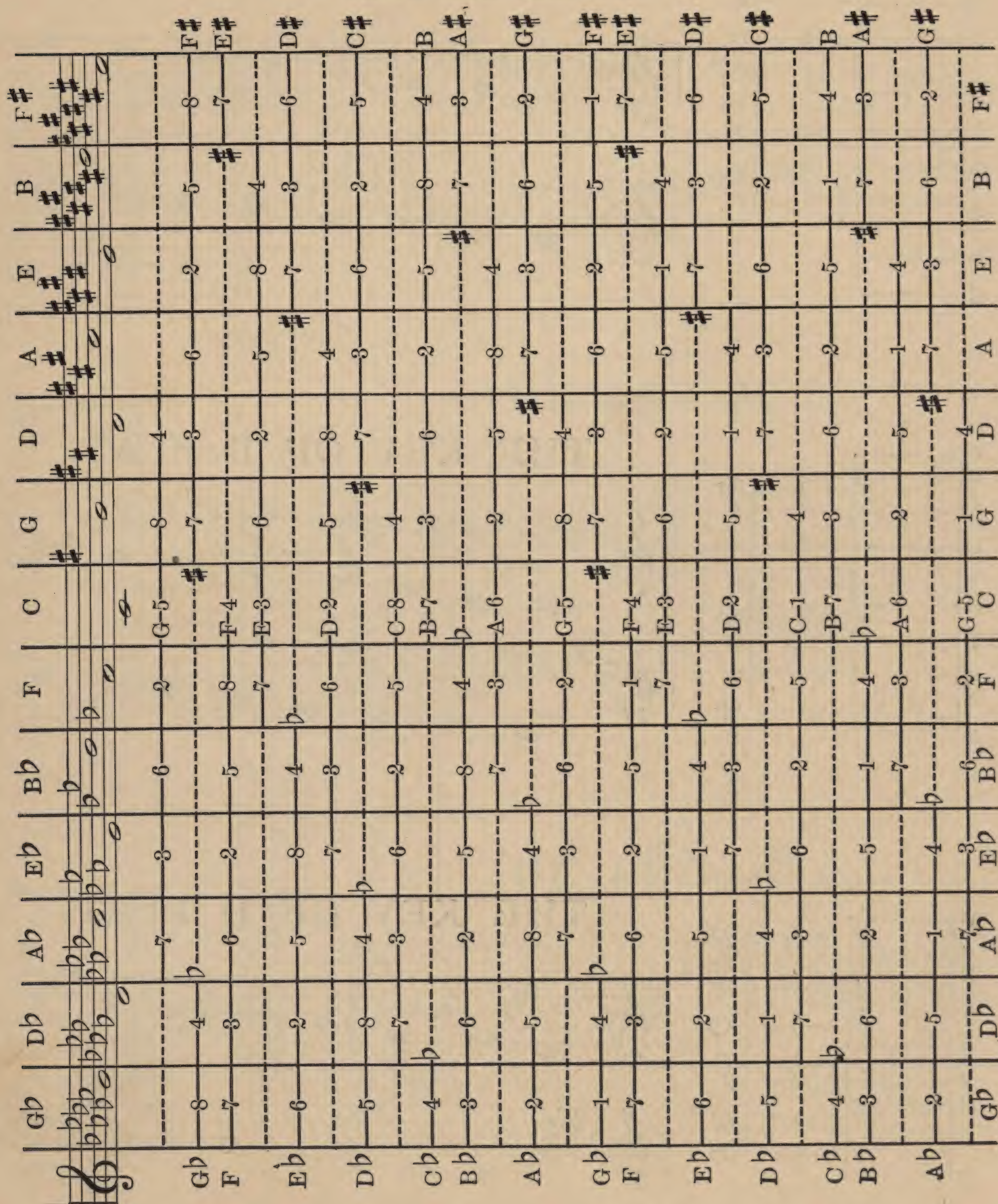


THE KEY OF D FLAT

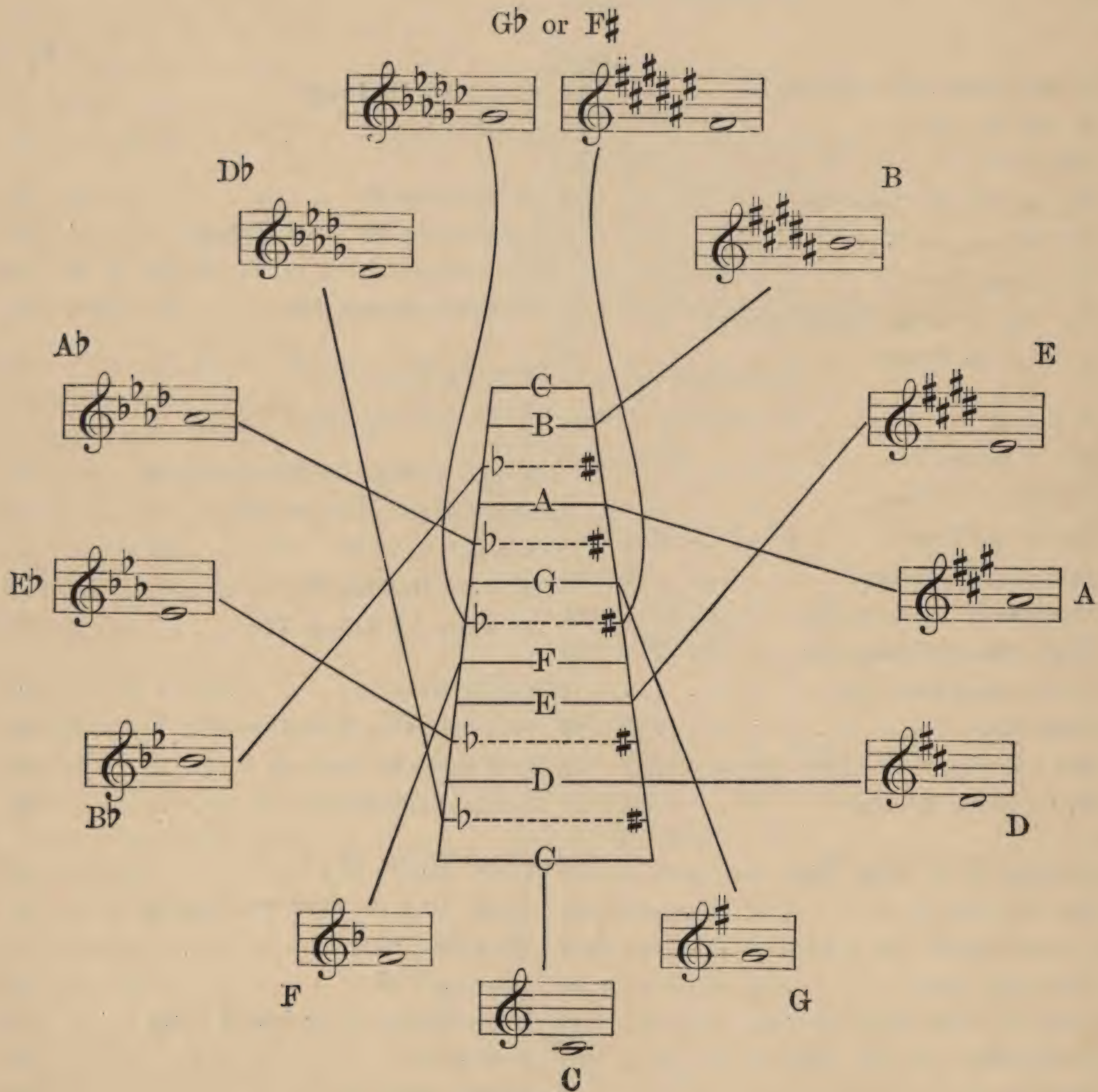
D	8	D \flat
C	7	C
B	6	B \flat
A	5	A \flat
G	4	G \flat
F	3	F
E	2	E \flat
D	1	D \flat
C		



A MODULATOR, OR DIAGRAM, SHOWING HOW THE DIFFERENT KEYS ARE RELATED



A DIAGRAM SHOWING THE CYCLE OR SEQUENCE OF KEYS.



INDEX — READER II

	PAGE		PAGE
A Wet Sheet and a Flowing Sea	30	Come, Let Us Laugh	115
Across the Lake	36	Cycle of Keys	189
All's Well	110	D Flat, Key of	24
All the Flowers Came Out	58	Deserted by the Waning Moon	110
All Through the Night	48	Divided Beat. 5, 8, 11, 14, 26, 83, 86, 91, 106	
An Animal Story	10	Dominion Hymn, The	163
Are You Sleeping, Brother James?	18	Evening Breeze, The	109
Away to the Woods	88	Exile Lone and Sad, An	122
B, Key of	21	Faintly as Tolls the Evening Chime	66
Bay of Biscay, The	98	Far, Far, o'er Hill and Dell	20
Behold! A Picture	25	Farewell to Home	49
Behold the Woods	104	Flowers' Holiday, The	58
Bendemeer's Stream	16	Flow'rets All Asleep, The	38
Bluebells of Scotland, The	171	Gentle Moon	144
Bright Sun is Shining, The	46	God Bless Our Wide Dominion	163
British Grenadiers, The	34	God Save Our Lord the King	178
Bugle Horn, The	36	Golden Slumbers	148
Buy a Broom	17	Hark! Hark! The Lark	54
By the Moon We Sport	28	Hark! How the Bells are Ringing	157
Canadian Boat Song, The	66	Harp that Once, The	176
Cat and Dog, A	10	Hearts of Oak	169
Choral Singers, The	134	Here, Hidden in the Prairie Grass	158
Chromatic Scale	40	Holiday, A	46
Come All Who Music Love	134	Home! Sweet Home	128
Come, Cheer Up, My Lads	169		
Come, Follow, Follow	33		

	PAGE		PAGE
Hours of Day are Over, The	152	National Anthem, The	178
Hunting Chorus	88	New Every Morning	44
Hunting Song	150	Nine-Part Time	104
I Knew by the Smoke	70	Norseman's Home, The	146
I'd Rock My Own Sweet Childie	142	Now the Rosy Morn	37
I'se Gwine Back to Dixie	132	O God, Our Help in Ages Past	118
In Days of Yore	160	O Lovely Peace	72
In the Meadow	158	O Peaceful Time of Twilight	100
John Gilpin	62	Oh, the Birds are Singing	22
Just when the Sun Sets	109	Oh Where and Oh Where	171
Key Signatures	186	O'er the Bright Waters	119
Last Rose of Summer, The	96	Old Home, Farewell to Thee	49
Lesson from the Sun, A	7	Peaceful Slumbering	130
Linger Awhile, Ye Genial Hours	53	Picture of Home, A	25
Little Boy Blue	19	Pull Away	154
Little Dustman, The	38	Red Rose Says, The	13
Lord is My Shepherd, The	57	Rounds	18, 33, 37, 114, 115, 157
Loud Roar'd the Dreadful Thunder	98	Rowing Song, A	85
Lullaby, A	142	Rule, Britannia	166
Man's Life's a Vapour	114	Sea Song	119
Maple Leaf Forever, The	160	See Our Oars with Feather'd Spray	137
Men of Harlech	173	Sequence of Keys	189
Merrily Ev'ry Bosom Boundeth	107	Sheriff Muir	94
'Mid Pleasures and Palaces	128	Silver Stars Their Light	48
Midsummer	22	Skye Boat Song	68
Minstrel Boy, The	140	Some Talk of Alexander	34
Modulator	188	Song of the Fairies	28
Morning Breaks	126	Spanish Chant, The	20
Morning Song	29	Speed, Bonnie Boat	68
Musical Signs and Expressions	180	Spring Morning, A	121
My God Who Makes	7		

	PAGE		PAGE
Stars Trembling o'er Us	124	Triplets	106
Summer Evening, A	56	Twilight	100
Sunbeams Streak, The	150	Tyrolese Song of Liberty	107
Sweet are the Harmonies	60	Un Canadien Errant	122
Sweet to the Morning Traveller	64	Under Yonder Oaken Tree	102
Swing Strong	85	Up! Quit Thy Bower	32
There's a Bower of Roses	16	What the Flowers Say	13
This Warm Summer Evening	56	When Britain First	166
Those Evening Bells	50	Will Ye Go to Sheriff Muir	94
Three-Part Music	116	Woodpeckers, The	70
Thrice Welcome to	29	Woods, The	104
'Tis the Last Rose of Summer	96	Year's at the Spring, The	121
Traveller's Return, The	64		

